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Explorations of Desire, Excess, and Containment in Schubert's Songs

by

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Abstract

The present study is a critical and analytical examination of a selection of songs by Franz Schubert, focusing particularly upon the construction and negotiation of desire through the use of musical markers of excess and containment. It explores how musical excess and containment create, manipulate, potentially frustrate, and foster conflict between particular desires explored in each song.

Schubert's songs prove to be a fascinating medium to explore the concept of desire as many of his songs play with the conflicts between self and other, deviancy and discipline, and inner and outer reality. These concepts foster the creation of conflicting desires; by exploring and tracking the negotiation of desire and its impact upon the interpretation of the poetic material in the music, new interpretations and readings of his songs are possible.

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Introduction : A Critical Exploration of Schubert's Songs

Background

> "... but no other composer of song has ever surpassed (or even demonstrated the ambition to match) Schubert's ability to represent the inner movement of experience in sound." (Kristina Muxfeldt 1997:137)

Franz Schubert has been credited with elevating the stature of song. According to Kristina Muxfeldt, it was his capacity for inventiveness and expressiveness that led to this accomplishment. She states, "Schubert devoted considerable practice to inventing memorable melodies and discovering ways to emphasize the meaning of striking images in a poem through expressive changes in declamatory style, texture, figuration, or harmony" (Muxfeldt 1997:123). More important, however, was his ability to "conceive and control musical motions that would stimulate an analogy with some physical or mental act" (1997:124); in other words, his ability to capture feelings and experiences that are either expressed or implied in the text or beyond the text used in the song.

Schubert's remarkable capacity to both capture and comment upon the text in his songs – the dynamic interaction between the poetry and the music – is the inspiration for the present study. I am particularly interested in exploring how the music in a song reacts to and grapples with the images, conflicts, desires, and emotions expressed in the poetic text. David Lewin states that a song is "a poem on the poem-on-X" – Schubert's songs are particular readings of poems that in turn are poetic interpretations of particular situations, locations or events (1996:127). Thus, in the process of taking a poetic text and turning it into a song, the text is re-interpreted

– the interaction between the poem and the music produce a new reading of the poetic event.

In her discussion of Schubert's songs, Muxfeldt also points out how Schubert's songs successfully represent "the inner movement of experience in sound." In other words, interior or subtle feelings and emotions experienced in the poetic text either by the poetic persona or the character are realized musically in sound in such a way that we can also identify or experience those feelings not just through the text, but through the musical sound.

This particular phenomenon became apparent to me in Schubert's song *Die Junge Nonne*, which I analyze in Chapter 2. In the poem, a young nun passionately describes the storm that once raged inside of her, then tells of the passionate energy that is now directed towards her love for Christ and her desire to return to him. Schubert's setting uses a striking contrast between the first and the second half of the song; chromatic, fractured, and frustrated melodies and harmonies in the first half become diatonic, whole, and resolved in the second half of the song. The second half satisfies the listener's expectations for particular musical events (particularly those expectations that were consistently thwarted in the first half), fulfilling our desire for closure, release, and a return to stability. Furthermore, by ultimately containing the excessive energy expressed in the first half, the song also shapes the reading of the poem: although the poem ends energetically, Schubert's song ends in a more constrained and restrained manner, all the energy having been drained away and the nun's energetic expressions contained more conventionally.

The present study, inspired by the issues raised in Schubert's *Die Junge*

Nonne, thus seeks to explore how Schubert's songs respond to and shape the conflicts and desires presented in each poetic text by representing those conflicts and desires in the music. By concentrating upon such issues as desire, conflict, expectation, frustration and satisfaction, both in the text and the music, we can gain a better critical understanding of Schubert's handling of the poetic material, and discover new possible readings and interpretations of the selected songs. The goal of this project is to gain a more nuanced understanding of Schubert's songs, to increase understanding of the dynamic interaction and relationship between the text and the music in song, and to investigate alternative trajectories in song analysis.

There have been numerous critical and analytical studies of Schubert's songs, and each analysis takes a slightly different critical stance on how the music and the text ought to be approached. The present study aims to differentiate itself from previous studies by drawing on literary, film and feminist theory, as well as on some of the more recent musicological literature on desire in music. It is an exploration of desire in a selection of Schubert's songs, focusing particularly upon the construction and negotiation of desire through the use of musical markers of excess and containment. The categories of excess and containment provide a useful framework for understanding how expectations and desire are created and fostered both in the text and in the song. My study focuses upon a small selection of Schubert's Lieder which are examined in individual analyses. Each analysis explores desire in the song and examines the impact that the negotiation and manipulation of desire has upon the interpretation of the poetic material in the music.

Theoretical Background

Desire in music has been studied in recent years by Susan McClary in her book *Feminine Endings: Music, Gender, and Sexuality*, as well as Robert Fink in his 1994 doctoral dissertation, "'Arrows of Desire': Long-range Linear Structure and the Transformation of Musical Energy."[1] In her book, McClary asserts that tonality organizes our desire for certain musical events:

> The principal innovation of ... tonality is its ability to instill in the listener an intense longing for a given event: the cadence. It organizes time by creating an artificial need (in the real world, there is no reason one should crave, for instance, the pitch D; yet by making it the withheld object of musical desire, a good piece of tonal music can – within a mere ten seconds – dictate one's very breathing). (2002:125)

According to McClary, tonality not only creates physical desire, but also constructs how we perceive and understand desire in music.

Inspired by McClary's discussion of music and the creation and manipulation of physical desire, Fink also explores desire in music in his dissertation. However, rather than focusing only upon the role of tonality, he uses a broader approach to study how music creates desire. Fink's theory of musical energy, drawn from Ernst Kurth's theories of musical energy and motion from his 1930 *Musik Psychologie*,[2] focuses upon linear motion and concentrates upon the effects of musical events – how particular musical moments affect the development, manipulation, and final release of musical energy. While Fink examines how musical energy can be created and released through musical motion (particularly linear ascents), he also describes how

1 Both McClary and Fink are credited with drawing musicological attention towards desire in music; however, desire in music, as well as the concept of musical energy, has also been examined for many years in music theory. Heinrich Schenker wrote about tones "lusting" after other tones in his *Theory of Harmony* (1906), and Ernst Kurth wrote about musical energy in the early-twentieth century – see Lee A. Rothfarb's *Ernst Kurth: Selected Writings* (Cambridge, 1991).

2 Fink discusses Ernst Kurth as a theoretical precedent for his study on musical energy; see pp. 35-40 in Fink 1994.

musical energy can be stored and transformed. Musical energy is stored as potential energy when musical motion (kinetic energy) becomes inhibited or denied. Pitch ceilings, constrained range, deceptive cadences, and, most significantly, linear ascents that either do not reach the desired pitch or articulate the 'wrong' pitches along the way are all examples of ways in which energy can be stored as potential energy. Fink characterizes these events as "failures" since they do not discharge the energy they have accumulated. By presenting numerous failures, the musical work stores a great deal of potential energy and fosters our desire to hear the successful event. When the successful event finally occurs, "it will do so as emphatic proxy for all the previous attempts" (Fink 1994:93).

What interests me in McClary's and Fink's discussion of desire in music is how the feelings of desire are linked to expectations; we desire a certain outcome because of certain expectations that are created in the music. These expectations are created either though gestures towards established formal conventions (such as strophic form, cadences, or conventional harmonic progressions) – which then create the expectation for these formal conventions to be satisfied – or simply the development of conventions within the individual work (such as a certain pattern that consistently resolves in a particular way). Thus, while this study does not develop a theory of desire, it does posit the following premises. People want or desire certain things – in music, this desire can be linked to the expectation of certain events. Music works with this desire in various ways, either satisfying the desire by producing the expected event, or thwarting it by not producing or delaying that event. In song, the creation of particular expectations or desire in the music shapes our interpretation of

the poetic material, as the poetic material will also create particular expectations or desire that are either supported or thwarted in the music. The following study explores the implications of these premises for our hearing and criticism of Schubert's songs, giving us the opportunity to notice different and interesting qualities in these songs.

McClary's discussion of "excess" contributes another way of understanding how music fosters our desire to hear particular musical events by playing with our expectations. McClary uses the term "excess" when certain musical events prevent or frustrate release or resolution, or when they introduce moments of instability, tension, or transgression; the resolution, suppression, or release of excess is termed "containment." In her study of Bizet's *Carmen*, she characterizes the chromaticism in Carmen's *Habañera* as an instance of excess. Carmen's chromatic excess marks her as feminine, exotic, and Other; in other words, as a transgression that must be contained in order to reassert the norm. For McClary, music transgression and subsequent reassertion of the norm occur primarily through tonality: "the Other may be merely an alien territory through which the monologic subject of the piece passes (and secures cadentially) on its narrative adventure away from and back to tonic" (2002:15). Containment, then, occurs with the return to diatonic harmony and allows for closure on the tonic triad.

Musical excess and containment, then, are bound up in issues of desire; excess and containment create, manipulate, and potentially frustrate particular expectations, and can either produce or prevent the desired event from occurring. According to McClary, Carmen's chromatic excess provokes desire in different ways: by 'teasing

and taunting' us, playing with our expectations of where the melody should go, and creating an intense desire for a certain note and a return to diatonicism; and also creating desire for the character by "forcing the attention to dwell on the moment – on the erogenous zones of her inflected melodies" (2002:57).

McClary associates musical excess and containment with certain tonal processes. In other words, she regards excess as a transgression of harmonic and melodic logic of diatony. By contrast, I prefer to approach the musical qualities of excess and containment much more broadly. In a sense, musical excess cannot be generalized since it manifests itself differently in each musical work. While excess relates to certain common characteristics (such as repetition, fragmentation, chromaticism, dissonance, meaningless or ambiguous chords, and instability), it is better understood in terms of its effects: what it *does* in a musical work. Musical excess affects us by intensifying desire: as musical excess increases suspense, tension, and instability, it intensifies the desire for release or a return to stability. Furthermore, musical excess functions much like Fink's "failures," for it increases musical energy and tension; by preventing the appearance of the "success," excess promises to continue building energy forever, thus creating a desire for some form of containment or release.

Both Fink and McClary approach the creation, manipulation, and satisfaction of desire as a linear phenomenon. Specifically, in their work, they assume that a musical work develops a single narrative of desire in its course, with a single object of desire that is created, developed, and ultimately satisfied (with differing degrees of success). McClary's desire is harmonic in nature, seeking to return to diatonic

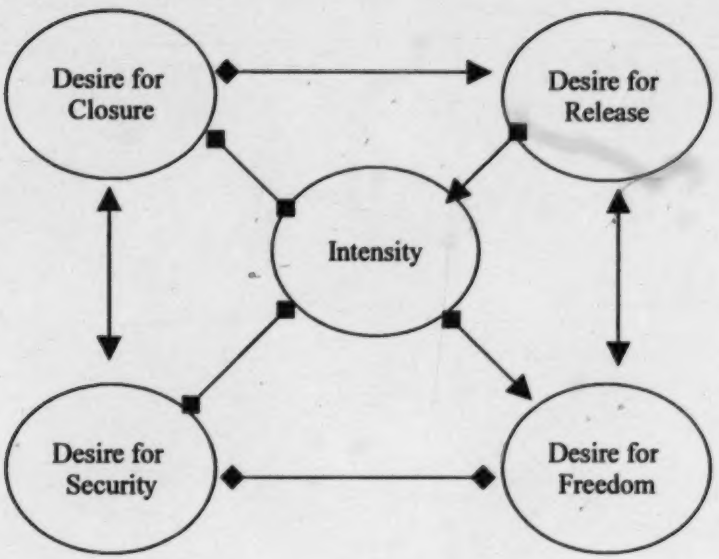
harmony and the tonic triad. Fink's desire is registral in nature, seeking to successfully complete an ascent to a particular high note. Music, however, may not only create one single object of desire in each work, as music has the capacity to create and negotiate several different objects of desire; therefore, tracking only one linear desire throughout a song leaves other objects of desire and potential conflicts between objects of desire unaddressed.

The present study takes as its premise that we may approach music with expectations that are not necessarily fully ordered or all reconcilable at once. Each piece of music creates musical events that either respond to or conflict with our expectations, fostering our desire to hear a particular quality, event, or outcome. As there are many different possibilities and trajectories to explore, I will concentrate the analyses upon five possible objects of desire that exist and are negotiated in song. This is not intended to be a complete or comprehensive list. Rather, I intend to understand how different expectations and objects of desire may interact with one another. Table 1 and Figure 1 outline one possible schema for gaining such insight. The possibilities of this schema will be explored in the following song analyses. Table 1 briefly describes these five objects of desire and suggests musical events that would respond to or fulfill them. The semiotic relationship between each object of desire and the musical event is not a simple 1:1 coding – there are several different possible events that can fulfill the object of desire, and these are better understood in the context of each song than as general or generic responses. Thus, while each object of desire articulates a general need and response, the particular needs and responses are specified contextually in each song.

Table 1

Desire for...	Description	Possible Musical Events
Closure	Stops the build-up of energy, and resolves existing energy; a sense of completion	Cadence; cadential harmonic material; completed melodic statements
Release	Releases, but does not necessarily resolve energy; dissolution of tension and suspense	Linear ascent; end of sequence; end of repeated pattern
Intensity	Creates instability, tension, suspense	Chromaticism; dissonance; fractured melodies; dynamic build; rhythmic or textual complexity; harmonic instability
Freedom	Release from expectations	Departure from formal conventions; tonal ambiguity
Security	Adherence to expectations	Adherence to formal conventions; tonal stability

Figure 1



Reinforcement
Conflict
Ambiguous

Since I do not assume a single stream of desire in a work, it is possible that conflicts arise between various streams: one object of desire may ultimately result in the destruction of another. In Figure 1, intensity is situated in the middle as it fulfills two roles in this diagram: it is both a quality of desire as well as being an object of desire (see below for clarification). As a quality of desire, intensity affects and provokes the other objects of desire; thus, it is situated in the center of the diagram. The relationship between objects of desire is usually one of either reinforcement or

conflict. For example, the desire for closure (satisfied in a cadence) conflicts with the desire for intensity (brought about by dissonance). However, the desire for intensity may reinforce the desire for release (expressed in a linear ascent) by intensifying the linear ascent with chromatic energy; this release may in turn reinforce closure.

None of these objects of desire has previously gone unnoticed, but musicologists have given less consideration to the ways in which they might be conceived to interact. The potential for these interactions become clearer if we consider these categories individually. The following section summarizes the examinations of these desires in previous studies, and elaborates further upon the existence, expression, and ramifications of these objects of desire in song analysis.

Desire for Intensity

As stated above, intensity figures both as a quality of desire – for example, one may feel an *intense* desire for closure – as well as an object of desire. Intensity is bound up in the expression of desire as desire is an intense expression of a particular need; intensity works as a kind of engine heightening desire for particular objects. However, one may also desire intensity. Intensity – expressed by musical events or qualities such as dissonance, chromaticism, or rhythmic complexity – adds excitement and interest to music. In fact, one might posit that the most basic expectation in music is to feel and experience intensity. However, we often expect to be released from intensity at some point, which ties into or fosters the desire for closure or the desire for release. Thus, intensity, both as a quality of desire and as an object of desire, figures strongly in the following discussion of the other objects of desire, and

will therefore be discussed throughout.

Desire for Closure

The themes of excess and containment emerge in narrative theory, where they are employed in the discussion and examination of narrative closure. D.A. Miller's study on closure in the traditional nineteenth-century novel (he studies the novels of Jane Austen, George Eliot and Stendhal) focuses upon what he terms the 'narratable' and the measures of containment enacted upon the narratable to ensure narrative closure. Miller defines the narratable as "the instances of disequilibrium, suspense, and general insufficiency from which a given narrative appears to arise" (1981:ix). He contrasts the narratable with the nonnarratable, defined as a "state of quiescence assumed by a novel before the beginning and supposedly recovered by it at the end" (1981:ix): narrative closure, therefore, marks the successful return to the nonnarratable. The narratable threatens closure by introducing intensity into the narrative; the narrative must negotiate the tension between the narratable and the desire for closure.

A few brief examples will further clarify the term 'narratable,' and how excess and containment become implicated in narrative closure. Miller describes a narratable moment in Jane Austen's novel *Emma*. After making her purchases at a store, Harriet Smith cannot decide where she would prefer her parcels to be sent. After changing her mind numerous times, Emma steps in and convinces Harriet to make a decision. According to Miller, Harriet's indecision produces a narratable episode; without Emma to enact narrative closure, Harriet's indecision could have

potentially carried on forever.[3] The narratable can also manifest itself in images or objects. For example, in Oliver Buckton's study of Stevenson's *The Wrong Box*, a corpse in a box continually misplaced "require[s] various 'strategies of containment' by which the disruptive effects of the corpse may be managed and the narrative desires it has produced may be terminated" (2000: 25). The narratable, then, appears in many forms. Nevertheless, it always introduces an element that requires some sort of resolution in order for the narrative to close.

Traditional novelists enact narrative closure to control those elements of the narratable. However, the initiation of narrative closure has deeper and darker roots than to simply provide a satisfying ending. In his examination of Austen's novels, Miller suggests that the narratable is regarded as potentially dangerous. Austen enacts closure and containment through the act of naming: "every event in the novelistic world represents ... some loose, dangerous free-floating energy that must be bound. . . . Common to all the heroines is a mania for explanation, an imperious desire for settled answers, which will stabilize and fix their response to experience" (1981:51). Miller concludes:

> In the last analysis, what discontents the traditional novel is its own condition of possibility. For the production of narrative – what we called the narratable – is possible only within a logic of insufficiency, disequilibrium, and deferral, and traditional novelists typically desire worlds of greater stability and wholeness than such a logic can intrinsically provide. ... Thus, novelists such as Jane Austen and George Eliot need to situate their texts within a controlling perspective of narrative closure, which would restore the world (and with it, the word) to a state of transparency, once for all released from errancy and equivocation. (1981:265)

3 "'Yes – no – yes' is a structure of insufficiency, allowing for the articulation of a potentially endless series of oscillations" (Miller 1981:7). Therefore, a character's obsessive behaviour would also constitute a narratable event; until the character can resolve the obsession, the behavior threatens to continue forever.

For narrative to achieve closure, the narratable – as intensity, energy, instability, and incoherence – must be subordinated. Marking the narratable as something to be subordinated also marks it as something potentially dangerous – as Other.

Miller, however, declares closure to be an act of make believe: "The problems of closure ... testify to the difficulty of ridding the texts of all traces of the narratable, even – especially – at the moment when it is supposed to be superseded" (1981:267).[4] Nevertheless, although Miller asserts that closure is impossible – that the narratable cannot be contained – the desire for closure remains (1981:281). Two concepts of desire thus emerge in narrative theory: the desire for narrative intensity and the resulting desire for narrative closure.

Miller's treatment of the narratable differs from McClary's discussion of narrative and narrative closure throughout *Feminine Endings*. Much of her approach is inspired by Teresa de Lauretis' chapter "Desire in Narrative" from *Alice Doesn't: Feminism, Semiotics, Cinema* (1984). De Lauretis declares that narrative is founded on the struggle of the masculine hero to defeat an obstacle, figured as feminine: "For if the work of the mythical structuration is to establish distinctions, the primary distinction on which all others depend is not, say, life and death, but rather sexual difference" (1984:119). Further, the "movement of narrative, its dramatic necessity, its driving tension" involves the inscription of desire (1984:129). Through defeating the feminine obstacle the protagonist enacts narrative closure; as the fulfillment of his

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4 In Austen, closure is enforced by the suppression of the narratable; however, the act of suppression does not rid the narrative of the narratable. By contrast, in Stendhal's novels, closure is abandoned in favor of open-endedness: "His crucial values (freedom, spontaneity, being oneself) are located neither in the narrative proper (plot always presupposing a move from 'red' to 'black'), nor in closure (which even more radically falsifies his values), but in the failures of both" (Miller 1981:xv).

desire results in narrative closure, the feminine obstacle represents the desire for closure. For McClary, the same gender distinction occurs throughout Western music, particularly in tonal music: "Similarly, chromaticism, which enriches tonal music but which must finally be resolved to the triad for the sake of closure, takes on the cultural cast of 'femininity.' The 'feminine' never gets the last word within this context; in the world of traditional narrative, there are no feminine endings" (2002:16).

There are thus two differing yet intertwined interpretations and approaches to narrative. De Lauretis and McClary predominantly use narrative as a struggle between a (masculine) protagonist and a (feminine) antagonist and discuss long-term, linear models of narrative and narrative closure. Miller, however, concentrates upon narrative at a more local but still generative level. Rather than dealing only with the large-scale narrative (the struggle between the protagonist and antagonist), he examines how narrative deals with the narratable – the energy that initiates the narrative and that must be resolved or contained for the narrative to assert closure. His focus does not concern itself only with the final act of closure, but rather with the smaller intersections of narratable and narrative closure that occur throughout the narrative. The two struggles may be likened to one another, as they both involve opposing forces and both require that one (the normalizing force) vanquishes the other. However, maintaining a distinction between the two is important, especially for the present study.

Desire for Release

With the help of narrative theory, McClary examines how intense or transgressive musical events provoke the desire for closure; to enact closure, containment is imposed upon excessive musical energy. Fink, on the other hand, examines another phenomenon. In his study of musical energy, Fink examines how stored potential energy provokes the desire for release. Closure and release are different actions. Closure contains and resolves energy and intensity, effectively producing an 'ending.' To release the intensity does not necessarily imply a resolution or an ending. Furthermore, in order to release energy, it first needs to have been stored and intensified; in other words, intensity reinforces release. Although closure is often provoked by intensity and excessive energy, an intense accumulation of energy is not necessary in order to enact containment.

In Fink's study, the release of energy involves a linear ascent. According to Fink, music desires motion – its natural state is kinetic. Therefore, any frustration of motion, created through an "unnatural fixation on a single pitch or scale step, will lead to an increase in tension" and create the urge to move (1994:40). One example of energy storage and release through linear ascent is the creation of a pitch ceiling. A pitch ceiling is created when a melodic line cannot move above a particular pitch. Fink describes the event as follows:

> Music's natural propensity for melodic motion is denied, its customary kinetic energy converted temporarily into the potential energy of the listener's *desire* for motion. This potential energy is then released by action in the mechanism's other, moving phase: a dramatic *linear ascent* which breaks through the perceptual pitch-barrier just created, discharging pent-up melodic tension. (1994:40)

Fink stipulates, however, that release can only occur when the linear ascent past the pitch ceiling occurs *correctly*: "a successful ascent must rise to a specific scale degree as goal, and, what is more, follow a specific path that engages and neutralizes along the way one or more non-diatonic pitches" (1994:92). While his stipulation only takes into consideration the melodic pitches that must be present, we may also argue that other factors also add to the success of the release, such as dynamics and harmonic support.

A pitch ceiling fosters the desire for release by accumulating tension and intensity. Therefore, the desire for intensity – a strong accumulation of potential energy – can reinforce the desire for release. Closure cannot be easily attained until the accumulated energy is released or discharged; thus, the desire for release often leads to closure.

Desire for Security and Desire for Freedom

The first of the final two desires – the desire for security – connects in significant ways with Miller's discussion of narrative and the narratable. The narratable creates tension and suspense, provoking not only the reader's desire for closure but also playing with the reader's expectation for certain conventions. In Miller's discussion of a narratable episode in Austen's *Emma*, the reader's expectation for Harriet's indecisive "yes-no-yes" sequence to resolve tempers the event's open-endedness; in other words, a reader versed in Austen's novel of manners will not expect Harriet to remain at the store counter indefinitely. Similarly, if we are acquainted with strophic convention, for example, we might not expect a sequence in

a song to continue indefinitely either, as the strophic conventions will ultimately intervene. Knowledge of convention therefore creates the desire for the stability of convention, tempering expressions of freedom from convention with the expectation of conventional stability.

The desire for freedom and for security have also been explored in a slightly different guise in McClary's *Feminine Endings*. In her chapter "Excess and Frame," McClary examines the depiction of madness in music. She asserts that madness is depicted through musical excess – chromaticism, fragmentation, repetition; however, the depiction of madness is always framed by depictions of musical stability and conventionality in order to prevent 'contagion.' McClary states: "Madwomen strain the semiotic codes from which they emerge, thereby throwing into high relief the assumptions concerning musical normality and reason from which they must – by definition – deviate. And by threatening formal propriety, they cause frames of closure or containment (which usually operate more or less unnoticed) to be enacted most dramatically" (2002:86).

McClary's exploration of the depiction of madness in opera illustrates the desire for freedom and the desire for security. The madwomen express freedom from constraint and convention, while the more conventional frames promise a return to stability and normality. The term conventional does become problematic in McClary's discussion, however, as the freedom that these madwomen express can be viewed as a conventional representation of freedom. Furthermore, we *want* to hear this kind of freedom, as expressions of freedom and deviance that seem to escape formal conventions often fulfill our desire for intensity, as well as fulfilling generic

conventions (the conventions of musical madwomen). McClary aptly observes an ironic situation, "namely, that the excessive ornamentation and chromaticism that mark the madwoman's deviance have long been privileged components in Western music – the components that *appear* most successfully to escape formal and diatonic conventions" (2002:82, my emphasis).

Nevertheless, while expressions of freedom or deviance from formal conventions may be presented – even though they may be conventionalized expressions of freedom or deviance – they must also be framed by an assurance of those norms. The expression of freedom and eventual return to stability becomes a convention that we come to expect. Fink observes a similar situation: in the *ottocento* period, many composers felt obligated to "'neutralize' a phrase that introduced striking chromatic digressions – a task typically accomplished by presenting a recomposed diatonic version later" (1994:76). Therefore, specific patterns of expectation are created: the moments of instability will be resolved and any transgressions will be returned to "normal."

The desire for freedom from convention, therefore, is expressed through musical excess. Excess captures a sense of endlessness and limitless possibilities as it transgresses boundaries and norms. The return to stability or conventionality occurs by invoking measures of musical containment. Containment occurs to reassert order and rationality, and to re-enact boundaries in order to control those possibilities.

Conflicting Desires

The negotiation of these five objects of desire through the use of excess and

containment interacts with our expectations and responses to nineteenth-century song. Listening to tonal music, we expect certain harmonic or melodic implications to be actualized in a limited number of ways. However, the presence of other competing objects of desire in the music may foil the desired outcome. For example, a particular passage may create intensity and tension by creating a pitch ceiling, both fostering the desire for intensity and creating the expectation of eventual release. That release, however, is thwarted by closure – a cadence occurs before the pitch ceiling has been satisfactorily released. Desire for one object, then, is satisfied at the expense of another.

The possibility of failing to satisfy an object of desire that has been fostered throughout a particular piece, or of creating conflicting objects of desire, brings about an intriguing situation in song analysis. By examining the desires that are created, manipulated, and ultimately satisfied in the song, as well as how they affect our hearing and criticism of Schubert's songs, we have the opportunity to explore how the song shapes our reading of the poetic material. Furthermore, by paying attention to the desires and expectations that are created in Schubert's songs, we can refine our sense of what sorts of desires and expectations are operative at this particular stylistic and historical moment.

Desire, Excess and Containment in Schubert's Songs

According to Lawrence Kramer, Schubert's Lieder were part of the "widespread effort of literary and philosophical Romanticism to represent subjectivity in action. ... The purpose is to represent the activity of a unique subject, conscious,

self-conscious, and unconscious, whose experience takes shape as a series of conflicts and reconciliation between inner and outer reality" (1996:201-2). Conflicts between Self and Other, deviancy and discipline, and inner and outer reality interact in significant ways with desire, and foster the creation of conflicting desires; by exploring and tracking the negotiation of desire through musical excess and containment, we can see how the song reacts to and presents those conflicts.

On this basis, the following study explores a selection of Schubert's songs, each of which plays with the concepts of transgression, deviancy, and desire in different and particularly interesting ways. Concentrating upon the songs' engagement with excess and containment – how excess creates energy, intensity, tension and instability, how excess articulates or draws attention to particular moments of excess in the poetic text, and how excess and containment create and manipulate desire – opens up the songs to alternative readings and interpretations. The analyses examine how excess is created and manipulated in the song, as well as the interaction between the objects of desire presented in the poetic text and the setting. Each song presents and negotiates with different objects of desire, and therefore interacts with the poetic material in different and particular ways.

There are six loosely-related song analyses in this study; each song demonstrates a particular negotiation of desire given the poetic material. I have grouped the songs into two groups based upon similar themes, and have ordered the songs in a way that demonstrates the different ways in which the songs use excess and containment in the negotiation of desire.

The first three songs – *An die Musik*, *Die Junge Nonne*, and *Auflösung* –

negotiate with the desire for closure or security. The poetic persona in each of the three songs deals (to varying degrees) with desire and emotional turbulence that threaten to become overwhelming. Musical excess here articulates the desire and the danger it would pose if left unchecked, undisciplined, and without containment. Each song thus explores the consequences of asserting containment and when containment should be upheld.

The first of the three, *An die Musik*, creates a musical counter-narrative to the narrative presented in the poetic material. In contrast to the restrained poetic meditation on the comforting presence of music, the song subtly creates a slightly different picture of music, one that celebrates the desire for freedom and intensity fostered by music. In *Die Junge Nonne*, on the other hand, musical containment is strictly upheld to restrain what the poem presents as the nun's desire for intensity and emotional excesses. The song follows a nun's transformation, as musical excesses presented in the first half of the song are re-contained and stabilized in the second half, creating closure. While the internal excesses and desires of the nun that threaten to consume her are ultimately contained in *Die Junge Nonne*, in *Auflösung*, the persona's excessive passions consume him and the entire world. Musical excess, ultimately kept in check in the previous songs, runs rampant throughout *Auflösung*. Containment does not produce closure in *Auflösung*; instead, it promotes the desire for release and causes dissolution.

The second set of songs – *Ihr Grab*, *Der Kreuzzug*, and *Die Stadt* – explores the idea that the containment of excess is impossible. Each poetic persona explores the tenuous separation between interior and exterior worlds – between containment

and excess – and the conflicts that arise in the pursuit of the desire for intensity and freedom. In *Ihr Grab*, the poetic persona engages with the paradox of death. He finds comfort and resolution only by realizing that death does not mean finality; upholding excess, desiring freedom and refusing finality bring comfort in this song. In *Der Kreuzzug*, a monk's closed and contained interior world is breached with knowledge of the exterior world and the open-ended possibilities that it promises. Throughout the song, a continuing struggle between the exterior and interior worlds plays out with the struggle between the desire for freedom and the desire for security. The song ends without a strong sense of closure, as resolution to the interior world is no longer possible. In the final song, *Die Stadt*, the breach of containment has become endemic and taken an obsessive turn. The separation between excess and containment no longer exists and the possibility of ensuring stability disappears. Thus, attaining closure and the containment of excess becomes not only undesirable, but impossible.

Before turning to the songs, I wish to mention a couple brief notes about my approach to analysis and interpretation in this study. Firstly, while I examine the songs with specific themes in mind, the musical features do not always remain consistent. In other words, I examine those technical features in the song that display certain characteristics, and those technical features may not be consistent in every song even though the presence of musical excess is consistent. Each song contains a significant anomaly or a strange musical turn that demanded further investigation; however, the 'anomaly' differs in each song. Further, I try to balance musical and poetic considerations in the analysis. That is, I try not to privilege textual

considerations over musical ones (i.e. continuously claiming that every musical event supports the text); instead, I examine how certain musical events may actually go beyond the textual boundaries. Finally, it is important to emphasize that these analyses are interpretive readings arising from the application of certain themes: they are possible readings of Schubert's songs, meant to provoke further thought, consideration and discussion rather than to provide the final word.

Chapter 1: A Subtle Inscription of Desire in *An die Musik* (D547)

Upon first glance, Schubert's song setting of Franz von Schober's sentimental poem *An die Musik* appears to be quite conventional: it is a strophic song, remaining entirely within the key of D major, and it adheres to conventional harmonic progressions. Although the song is praised for its beautiful treatment of poetically deficient words (Youens 2002:1) and remains a popular repertoire piece, it is neglected in critical and analytical treatments of Schubert's works (most likely due to its conventionality and transparency). However, focusing upon the song's use and negotiation of conventionality actually opens up the piece to further critical analysis and discussion. By examining how the song manipulates musical energy and creates the desire for intensity and freedom, while ultimately fulfilling the desire for security, we can observe how the music comments upon and subtly diverges from the presentation of music in Schober's poem.

Music and Domesticity

An die Musik	To Music[5]
Du holde Kunst, in wieviel grauen Stunden,	Oh sacred art, in how many a bleak hour,
Wo mich des Lebens wilder Kreis umstrickt,	When I am enmeshed in life's tumultuous round,
Hast du mein Herz zu warmer Lieb entzunden,	Have you kindled my heart to the warmth of love,
Hast mich in eine beßre Welt entrückt!	And borne me away to a better world!
Oft hat ein Seufzer, deiner Harf' entflossen,	Often a sigh, escaping from your harp,
Ein süßer, heiliger Akkord von dir	A sweet, celestial chord
Den Himmel beßrer Zeiten mir erschlossen,	Has revealed to me a heaven of happier times.
Du holde Kunst, ich danke dir dafür!	Beloved art, for this I thank you!

5 Text and translation from Johnson 1992, vol. 21.

The main subject of *An die Musik* is, of course, music; however, the conception and presentation of music in the poem and in the song differ subtly. In his poem, Schober presents music as the creator of an interior, contained and domesticated space. Music is therefore presented as domestic, as the world it creates contrasts with the tumultuous, and potentially threatening exterior space. With only two personae in the poem (the speaker and music), the domesticated world of music remains private and intimate. The domestic world created by music in Schober's poem echoes the one described by J. F. Reichardt (1782), who insisted that "the stability that the artist requires ... could exist only in conjunction with the domesticated love of the nuclear family" (Gramit 2001:116). Reichardt states, "'Oh, it is unspeakable bliss, unnameable peace for the soul, to have in [my] little house a better, self-created better world, to be able simply to step over my hospitable threshold to see every discontent produced by worldly corruption vanish at once, to be able freely to apply every power for the perfection of my love, power that I often may not, cannot, apply in larger society!'" (qtd. and trans. in Gramit 2001:117).

The domestic world described by both Reichardt and Schober was a bourgeois ideal; a private sanctuary from the public world for a husband, looked after by a loving wife who had the time and the luxury to devote her life to child-rearing and the home (Gramit 2001:116). In Schober's poem, music fulfills the wife's role. Music, therefore, represents femininity, but an ideal femininity that steers clear from negative feminine attributes such as irrationality or excessive sexuality. Music's energy and presence is restrained and subordinated to the needs of the speaker, as it is only invoked at the speaker's discretion when he finds it necessary or desired.

While Schober's poem creates a domesticated and restrained image of music, one particular moment in his text subtly suggests that music may transgress its constrained characterization. When describing the effect of music upon the speaker, Schober's poem reads "wo mich des Lebens wilder Kreis umstrickt/ Hast du mein Herz zu warmer Lieb' *entzunden*" (emphasis mine). 'Entzunden' is to ignite; music, therefore, ignites the speaker's love. The word 'ignite' carries strong connotations of desire and passion beyond that presented elsewhere in the poem; further, it suggests that music actively affects and influences the speaker, giving music more agency and power than previously suggested.

Inscribing Desire

Schubert's setting captures the domestic quality of music expressed in Schober's poem (the complete score is presented below in Figure 1.1). Given the song's self-reflexivity (the song is music about music), it is fitting that Schubert's setting is self-consciously and conventionally musical. Schubert captures Schober's conception of domesticated music with his relatively simple, conservative and contained setting. The song remains firmly in D major. The right hand maintains a steady pulse of triadic chords, and the vocal melody maintains a consistent and smooth melodic character throughout the song. The song uses strophic form, which, as an explicitly self-contained form, further reinforces the feeling of containment and seclusion. Finally, the quiet dynamics – the song remains predominantly in *piano* or *pianissimo* with two important exceptions (discussed below) – contribute to the sense of restraint, privacy, and inward contemplation.

Figure 1.1: Schubert's *An die Musik*, second version

D. 547b

(87) 4

An die Musik.

Gedicht von Fr. v. Schlegel.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

Schubert's Werke. № 218

FRANZ SCHUBERT.

Zweite Fassung.

Op. 88. № 4.

Mässig.

Singstimme.

Pianoforte.

Du hol.de Kunst, in wie viel grauen
Oft hat ein Seuf . . zer, dei . ner Harf'ent.

Stunden, wo mich des Lo . bens wil.der Kreis um.strickt, hast du mein
fliessen, ein öf.fner hei . li.ger Ac.cord von dir, den Him . mel

Herz zu war.mer Lieb' ent . zunden, hast mich in ei . ne bess'. re Welt ent.rückt, in ei.ne
bess'. . rer Zei.ten mir er . schlossen, du hol . de Kunst, ich dan . ke dir da . für, du holde

cresc.

bess' . re Welt . ent.rückt.
Kunst, ich dan . ke dir.

Schubert's setting, however, simultaneously suggests a conception of music beyond that presented in Schober's poem. While this suggestion is very subtle, almost understated, it allows us to pursue an alternative reading of *An die Musik* that has not yet been considered. The melodic and surprisingly chromatic bass line provides a possible counter-narrative to the domestic presentation of music occurring in the vocal melody and the right hand. While providing root bass movement for the majority of the song, the bass line maintains smooth voice-leading, thus becoming a counter-melody to the voice. Given the melodic interaction between the bass line and the vocal melody, John Reed suggests that the dialogue "is in itself an image of that 'touch of heavenly harmony' of which the poem speaks" (Reed 1985:37). However, the bass line seems to have a role beyond creating a dialogue with the vocal melody: the bass line also functions to express what the vocal melody does not – desire for intensity and freedom. In other words, it functions to increase the musical energy and drive in the song, which simultaneously functions to increase the listener's desire for release.

Example 1.1 (mm. 1-5)

In Example 1.1, we see the bass line in mm. 1-2 anticipating the first two measures of the vocal melody (mm. 3-4). This example shows the brief identical expression of the two melodies, which identifies the bass line as the "holde Kunst." The bass line simultaneously fulfills two functions – that of 'music' as well as the harmonic underpinning of the piece (as demonstrated by briefly switching to root articulation in mm. 2-3). Beginning in m. 4, the bass line incorporates chromatic passing notes into its melody, intensifying the harmonic progression with secondary diminished-seventh chords and strengthening the linear direction of the bass line melody.

Example 1.2 (mm. 13-17)

Example 1.2 excerpts mm. 13-17 to show the gathering intensity of the bass line's chromaticism. In m. 14 the bass line begins an upward ascent, arriving on B natural in m. 17. (Until this moment at m. 17, the bass line was restricted by a pitch ceiling, unable to go above A natural.) The bass line's ascent utilizes chromatic notes to intensify the harmonic progression and strengthen the linear ascent which

culminates in a deceptive cadence at m. 17. By intensifying the harmonic progression with secondary dominants and diminished-seventh chords, Schubert prolongs the ascent toward the cadence. The deceptive cadence temporarily frustrates our expectation for a release of musical energy and tension in a cadence, which effectively intensifies our desire for an authentic cadence.

The energy created in the bass line affects the other voices, creating an intensified moment of instability. Significantly, the driven ascent begins as the voice articulates the word 'entzunden' in the first strophe; similarly, the bass line 'ignites' the voice and the piano right hand. The bass line's ascent shown in Example 1.2 spurs the vocal melody's ascent to the high F-sharp, the highest pitch in the song, in m. 16. (While the voice touched on the F-sharp in the previous phrase, it was only as an appoggiatura; in mm. 14-16, the voice climbs steadily towards the high F-sharp.) The bass line's ascent also causes a significant change in the piano right hand. Rather than articulating steady eighth-note triadic chords, the right hand pauses for an eighth-note rest every beat, seen in Example 1.2.[6] The eighth-note rest highlights the bass line's ascent by articulating each new note. Furthermore, the fragmentation of the right hand's rhythmic pulse creates a temporary sense of instability, which in turn fosters our expectation for a return to stability. Finally, the right hand also begins an ascent in m. 14. Up until this moment, the right hand was limited by a pitch ceiling at B natural. Spurred on by the bass line's ascent, the right hand finally reaches the upper tonic.

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6 This change of rhythm in the right hand occurs two other times during the song (mm. 5-6 and mm. 8-9), but these occurrences are fairly brief.

Example 1.3 (mm. 17-19)

The ecstatic, energetic ascent culminates in a deceptive cadence; while the desire for release was partially satisfied by the linear ascent, the deceptive cadence does not provide the harmonic support that will allow for full release. However, the quiet, introspective authentic cadence that follows the deceptive cadence is perplexing. Example 1.3 excerpts mm. 17-19 to show this quiet authentic cadence. In m. 17, the vocal melody leads other voices in a brief downturn in energy by falling stepwise down a major third from the phrase's climax at the high F-sharp. In the following cadence, each voice descends significantly and suddenly, both in pitch and in dynamic. The bass line abandons its role as a counter-melody and reverts to its functional role, simply articulating root harmonic movement in mm. 18-19. All the energy created by the linear ascent and stored in the deceptive cadence finds no ecstatic release here. Why is the authentic cadence so muted, and in effect, so anticlimactic?

Figure 1.2: Schubert's *An die Musik*, first version

An die Musik.
Gedicht von Fr. v. Schober.
Für eine Singstimme mit Begleitung des Pianoforte
componirt von
FRANZ SCHUBERT.
Erste Fassung.
Schubert's Werke.
Etwas bewegt.
Singstimme.
Pianoforte.
Du hol.de Kunst, in wie viel grauen
Oft hat ein Seuf - zer, dei - ner Harf'ent-
Stunden, wo mich des Le - bens wil.der Kreis um.strickt, hast du mein
flossen, ein sü.sser hei - li.ger Ac.cord von dir, den Him - mel
Herz zu warmer Lieb' ent - zunden, hast mich in ei - ne bess'.re Welt ent.rückt, in ei.ne
bess' - rer Zei.ten mir er - schlossen; du hol - de Kunst, ich dan - ke dir da - für, du holde
cresc.
bess' - re Welt ent.rückt.
Kunst, ich dan - ke dir.

A quick glance at the dynamic markings is revelatory. There are two versions of *An die Musik*, the first written in March 1817 and the second a revision from 1828 in preparation for publication as op. 88, no. 4. Figure 1.2 provides the first version of the song (the second version of the song was provided in Figure 1.1). In the first version of the song, there are very few dynamic markings. However, in the second

version (Figure 1.1) , Schubert added several significant dynamic markings, the most significant being a crescendo-decrescendo marking in m. 16 (*1)and a *piano* marking in m. 17 (*2). With only a crescendo marking in the first version (Figure 1.2) in m. 14 (*1) and no further dynamic marking until m. 19 (*2), the performer(s) would be encouraged to continue the heightened dynamic into the authentic cadence at mm. 18-19. In the second version, however, Schubert ensures that the piano and the voice have their dynamic climax in m. 17, and diminuendo to *piano* before the cadence in mm. 18-19. If we can take the final, revised version to be Schubert's preferred version, than we can assume that having a quiet authentic cadence in mm. 18-19 is important.[7]

Example 1.4: Piano postlude

7 There are a few other significant changes between the two versions. First of all, the tempo changes from 'etwas bewegt' to 'mässig.' There are also two small, but significant changes to the bass line. In m. 4, the bass line is changed from a B to a G sharp, which intensifies the cadential progression(and, interestingly enough, moves the chromatically altered note from the right hand to the left). In m. 13, the rhythm is altered, which effectively energizes and emphasizes the following measure's ascent.

While the authentic cadence is quiet and contained, the piano postlude is not.[8] In fact, the piano postlude seems to continue the ecstatic celebration of musical energy where the deceptive cadence left off. Example 1.4 excerpts mm. 19-23 to show the piano postlude. As the musical energy failed to be satisfactorily released in the restrained authentic cadence, the piano postlude functions as prolongation of that energy, as well as an energetic release.[9] The right hand rises back to its highest note, the upper tonic, and slowly descends down the octave, creating a much more satisfying descent than previously in mm. 17-18. The bass line partially resumes its melodic character by taking the rising eighth-note motive from the vocal line in m. 17 and fragmenting it, using it to re-invigorate and intensify the downbeat. The right hand resumes its repeated eighth-note triadic chords, but they are intensified with suspensions that actually increase in number towards the final cadence. The suspensions are further highlighted by the *fortepiano* markings, which are introduced with a crescendo in m. 19. Thus, while the energy is being released, it is simultaneously re-invigorated with more energy. The piano postlude creates a wave effect, a chain of tension and release figures, aftershocks that release the energy that was suppressed – rather than released – in the authentic cadence in mm. 18-19.

An die Musik seems to be playing with convention. The song follows a conventional format: there is an intense build-up of musical energy, the release of tension is thwarted by the presentation of a deceptive cadence, but follows quickly

8 As this is a strophic song, the postlude also functions as an interlude to the second strophe; however, for simplicity's sake I will refer to it as a postlude.

9 Interestingly enough, the postlude does not echo or repeat any melodic material from the rest of the song; however, the piano introduction and postlude maintain a certain identity. The piano introduction is a condensed expression of the postlude; in the introduction, the right hand marks a descent from A down to E, articulating a similar condensed cadential progression, and (in the second version) an accent mark identical to those in the postlude appears on the downbeat of m. 2.

with the presentation of an authentic cadence. However, rather than the cadence in mm. 18-19 marking an important musical event in Schubert's song, it is de-emphasized.[10] Moreover, that cadence not only failed to effectively release any energy, but it ultimately failed to contain or suppress that energy. The musical energy spills out after the cadence, requiring another more extended cadence to release the energy. By de-emphasizing the authentic cadence and marking it as a failure (in Fink's terms), we are given the opportunity to linger. The final cadence produced in the piano postlude dispels the musical energy, but in a much more expansive, lingering fashion that draws attention towards our desire for release.

Beyond Words

Schubert's setting can therefore be interpreted in two different manners. On the one hand, the song captures the domestic quality of music that Schober presents in his poem. The early nineteenth-century domestic world, while associated with femininity, was paradoxically a male haven and sanctuary. It was associated with an ideal femininity infused with masculine characteristics such as order and rationality.[11] Schubert's setting can thus be understood as a microcosm of the nineteenth-century domestic world. The restrained authentic cadence in mm. 18-19 captures the

10 Schubert also seems to be drawing attention towards the conventionality of the authentic cadence at mm. 18-19, as the bass line abandons its role as a melodic counter-narrative and resumes its role as a functional bass line providing root harmonic movement.

11 In Ruth Solie's *Music in Other Words: Victorian Conversations* (2004), she quotes Karl Gutzkow's portrait of Biedermeier domesticity (pp.128-9). In the portrait, the domestic world is infused with feminine imagery ("The women's little worktable by the window, the workbasket with its little spools of thread, ..."), yet simultaneously ordered ("the gatherings of the family all together in mutual reverence and contentment – no uproar, no running and dashing about – ... the orderliness of give and take, the need for spiritual communication...."). The domestic world, then, maintains a critical and precise balance of femininity tempered with masculine qualities of order and rationality.

domestic characterization of music – an ecstatic release would seem out of character given the poetic material – and the chromaticism that intensifies the musical energy can be read as intensifying the comforting presence of music. Furthermore, as the chromaticism is not unconventional, it can also be read as assuring formal conventions; in other words, the song remains firmly rooted in strophic and tonal conventions which temper the potential transgression suggested by the chromaticism. By presenting music in a conventional form, the song presents music (read femininity) in a rational, comprehensible (read masculine) fashion; therefore, the conventional setting contains and restrains music's potential excessive energies.

On the other hand, Schubert's song can also be read as a subtle commentary upon music's potential to incite passion and desire, rather than only providing restrained comfort. The song undercuts the conventionality by refusing to allow musical energy to be completely contained, allowing the physical desire for intensity and freedom to enter into the domestic setting. The second reading of *An die Musik* suggests that the song imbues music with different qualities than those expressed in Schober's text. The bass line, in effect, expresses music's desire and energy that are only subtly suggested in the poem; the bass line drives both the vocal melody and the right hand accompaniment. More importantly, by providing a counter-melody to the vocal melody, the song allows music to 'speak.' In Schober's poem, there are two personae – the speaker and music. Similarly, in Schubert's setting, there are two relatively independent melodic lines – the vocal line (understood as the speaker) and the bass line (understood as music). However, in Schober's text, music does not have the opportunity to speak; in this reading of Schubert's song, music is given a voice.

Schubert's song contrasts the two personae: the speaker has a smooth melody line that never diverges from diatonic notes, while music has an intense melody continuously enriched with chromaticism. The speaker, then, cannot convey the desire and intensity that music can.

While the bass line is seemingly contained in the song by being relegated to the bottom of the texture, it inevitably affects all other voices in the song due to the privileged position the bass enjoys in tonal music. Further, the chromatic and melodic activity of the bass line energizes the other voices, most effectively in mm. 14-17 as the bass line encourages an ecstatic melodic ascent. In other words, the desire expressed and embodied by the bass line contaminates the other voices. After the cadence in m. 19 it is the right hand that instigates the movement into the postlude, not the bass line. Schubert's song presents music as both having and manipulating physical desire, as well as contaminating others with desire; thus, music becomes associated with excess as it escapes containment from the domestic frame provided.

As Schubert de-emphasizes the authentic cadence in mm. 18-19, quieting the voice's final phrase, and allows the piano postlude to carry the emotional and energetic weight through to the end of the piece, his setting also suggests that music's full meaning escapes textual articulation. In other words, the energy and desire expressed and embodied in music cannot be contained within the limits prescribed by Schober's poem. The piano postlude creates another expressive melody within the last few bars of the piece. Musical energy, therefore, effectively bursts forth from containment when each strophe ends. And as this musical energy bursts out, our

desire for this release that had been stifled is finally realized and satisfied. *An die Musik* is a satisfying song because it plays so well with the desire for intensity and release created by musical energy. Schubert's setting thus draws attention to this desire created by musical energy, subtly allowing music to extend beyond the boundaries created in Schober's poem.

Chapter 2: Containing Feminine Excess in *Die Junge Nonne* (D828)

In Jacob Nikolaus Craigher's poem, "Die Junge Nonne," the speaker expresses religious ecstasy and her desire to die using language with sexual overtones. For a moment, the speaker steps outside the boundaries of legitimate femininity constructed according to nineteenth-century gender ideologies, but is quickly re-contained through the death (either physical or psychological) that she seeks. According to contemporary gender ideologies, women's sexuality was viewed as excessive, and thus potentially dangerous and disruptive to the masculine norm; therefore, some form of containment of sexual excess is required. In Schubert's song *Die Junge Nonne*, the struggle to contain the sexual excess of the speaker becomes a struggle to contain musical excess within a wholly contained, complete, and conventional musical norm. The song only achieves final resolution once the excess has been contained, which also succeeds in purging the music of any markers of the speaker's subjectivity.

The themes of excess and containment in the poem and the song are interesting issues to explore given the gender ideologies of the nineteenth-century. Elaine Showalter states "within our dualistic systems of language and representation, women are typically situated on the side of irrationality, silence, nature, and body, while men are situated on the side of reason, discourse, culture, and mind" (1985:3-4). Furthermore, Ruth Solie notes that there was a transition in the late eighteenth-century from functionalist definitions of men and women to essentialist definitions, which sought to show how the behavioural differences between the sexes were nature-based (1992:224). Thus, deviance and disruptive behaviour could be classified

as "unnatural," requiring control and discipline to appear "natural" (Solie 1992:224). Legitimate femininity was constructed as "domestic, maternal, pious, and separate from the workings of the market;" nevertheless, there was a belief that women were (naturally) more sexual than men (Fessenden 2000:453). Therefore, there existed tensions between "natural" and "ideal;" in order to appear as the ideal woman, one would have to control or contain her "deviant" sexual excess.

Scholars in literary criticism and feminist studies have observed how semantic and sexual excess has traditionally been associated with femininity throughout the western philosophical tradition; further, they remark that this view remained pervasive throughout the nineteenth century (Showalter 1985; Dunn 1994). Sexual excess in particular was also thought to be the cause of madness in the nineteenth century; therefore, madness was considered a female malady (Showalter 1985). According to Showalter, there were two images of female insanity – "madness as one of the wrongs of woman; madness as the essential female nature unveiling itself before a scientific male rationality" (1985:3); thus, there was a persistent perception that all women were potentially susceptible to mental breakdown because of their sexual nature (McClary 2002:84). In the poem, the speaker's agitation and over-excitation appears to be framed as resulting from uncontrolled sexual excess, especially given the sexual overtones in the text. While the speaker is not necessarily portrayed as mad, her expression of religious ecstasy is intensified by her sexuality.

In musicology, studies of women and madness have often centered upon opera and female opera characters. In her study of musical characterizations of female madness, McClary declares that the female opera character's dementia "is delineated

musically through repetitive, ornamental, or chromatic excess" (2002:81). As Showalter states that those people declared insane were removed from society, partially from the desire to protect society from "dangerous infiltration by those of tainted stock" (1985:18), McClary similarly observes how protective frames are erected around the musical displays of madness, employing conventional, diatonic harmony representing reason and rationality. Thus, musical excess (which represents feminine excess) is clearly marked as transgressive and contained within a conventional norm in order to secure a return to stability.

Poetic Metaphors of Excess and Containment

Die Junge Nonne	The Young Nun[12]
Wie braust durch die Wipfel der heulende Sturm!	How the raging storm roars through the treetops!
Es klirren die Balken, es zittert das Haus!	The rafters rattle, the house shudders!
Es rollet der Donner, es leuchtet der Blitz,	The thunder rolls, the lightning flashes,
Und finster die Nacht, wie das Grab!	And the night is as dark as the grave!
Immerhin, immerhin, so tobt' es auch jüngst noch in mir!	So be it, not long ago a storm still raged in me.
Es brauste das Leben, wie jetzo der Sturm,	My life roared like the storm now,
Es bebten die Glieder, wie jetzo das Haus,	My limbs trembled like the house now,
Es flammte die Liebe, wie jetzo der Blitz,	Love flashed like the lightning now,
Und finster die Brust, wie das Grab.	And my heart was as dark as the grave.
Nun tobe, du wilder gewalt'ger Sturm,	Now rage, wild, mighty storm;
Im Herzen ist Friede, im Herzen ist Ruh,	In my heart is peace, in my heart is calm.
Des Bräutigams harret die liebende Braut,	The loving bride awaits the Bridegroom,
Gereinigt in prüfender Glut,	Purified in the testing flames,
Der ewigen Liebe getraut.	Betrothed to Eternal Love.
Ich harre, mein Heiland! mit sehnendem Blick!	I wait, my Saviour, with longing gaze!

12 Text and translation taken from Johnson 1991, volume 15.

Komm, himmlischer Bräutigam, hole die Braut,	Come, Heavenly Bridegroom, take your bride.
Erlöse die Seele von irdischer Haft.	Free the soul from earthly bonds.
Horch, friedlich ertönet das Glöcklein vom Turm!	Listen, the bell sounds peacefully from the tower!
Es lockt mich das süße Getön	Its sweet pealing invites me
Allmächtig zu ewigen Höh'n.	All-powerfully to eternal heights!
Alleluja!	Alleluia!

Craigher (1797-1855) wrote "Die Junge Nonne" circa 1823 and published it in 1828.[13] He was a fervent Roman Catholic, which accounts for the strong theme of redemption of sin through dedication and commitment to Christ (Johnson 1991) . The poem articulates a woman's transformation from a sinful and excessive life to a life of peace and transcendence from the earthly realm. Through the use of strong binary oppositions, the dramatic energy emerges as the poem articulates a tense struggle and ultimate transformation from one extreme to the other.

The poem's structure emphasizes binary oppositions. The poem is divided in half between the second and the third stanza, within a further internal division between each stanza. The internal division within each half occurs through the poem's content and its structural features: there is presentation of an idea or situation in one stanza, and then either an internalization or an intensification of that situation in the following stanza. Unity arises through a consistent use of dactylic meter.

The poem uses first-person point-of-view: without a mediating narrator, the narration is more personal, intimate, and intense. In the first strophe, the speaker describes the storm (a metaphor for excess, violence and disorder) in present tense.

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13 Schubert received the poem in manuscript form, and thus was able to produce a composition (ca. 1825) before the poem was officially published (Reed 1985:165).

The speaker internalizes the storm metaphor in the second strophe, using past tense to relate the similarity of her life to the storm. By internalizing the storm metaphor, the speaker also internalizes the excess of the metaphor, which has physical consequences on her body: "Es bebten die Glieder." The internalized excess becomes associated with sexual excess as the speaker invokes the image of carnal love within this excessive context: "Es flammt die Liebe, wie jetzo der Blitz." In order to contain the metaphors of excess, the poem uses metaphors of containment and death. The darkness of the night and the speaker's soul are compared to a grave (literally a container of death), thus associating uncontrolled excess with ultimate containment.[14]

In the second half of the poem (beginning in the third strophe), there is an immediate transformation – perhaps the woman has become a nun, or the nun has reinvigorated her faith in God – as peace and calmness displace the internalized excess. The speaker refers to herself in the third-person, and declares her identity only in relation to Christ. The subject becomes the object; thus, the speaker becomes the ideal woman as she submits to patriarchal order, denies her subjectivity and is purified of Sin. However, the ideal falters in the fourth strophe as the speaker's repressed sexual excess finds an outlet in her expression of religious ecstasy. The object, "Des Bräutigams harret *die liebende Braut*," becomes the subject once more, "*Ich* harre" (emphasis mine). Women are usually the object of the gaze, which is associated with sexual desire; however, the speaker gains control of the gaze ("mit sehnendem Blick!"), and the religious ecstasy becomes couched in sexual terms. Using aggressive and active verbs, the speaker expresses her longing to die; death

14 The speaker also invokes a sense of containment by using the past tense in the second strophe; however, her attempt at distancing herself is counteracted by the internalization of the metaphor.

becomes two-fold, sexual and physical. The bells begin to toll just as the speaker is at her height of sexual and religious ecstasy. The poem, driven thus far with active verbs, short and exclamatory phrases, and dramatic action, climaxes with the speaker's final cry, "Alleluja!" a final expression signifying pure religious devotion devoid of subjectivity.

Although on the surface the poem seems to describe transcendence from earthly troubles to heavenly bliss, there is a subtext bound up in nineteenth-century gender ideologies: the problem of containing feminine excess. While it may be debated whether the speaker physically dies in the end, the themes of excess and containment are quite clear in this reading; metaphors of containment are invoked in the moments when the speaker expresses the most (sexual) agitation. The poem achieves resolution only through invocation of death, a sexual and physical act that purges the tension established by the speaker's frenzy, and ultimately serves to contain the speaker within a new order.

Figure 2.1: Schubert's *Die Junge Nonne*

Figure 2.1 continued

Figure 2.1 continued

4 (64)
35
mir! Es brau - ste das Le - ben, wie je - tzo der Sturm! Es
p
cresc.
38
beb - ten die Glie - der, wie je - tzo das Haus! Es flamm - te die Lie - be, wie
f
cresc.
41
je - tzo der Blitz! Und fin - ster die
p
44
Brust, und fin - ster die Brust,
p

Figure 2.1 continued

47
wie das Grab! Nun
pp
52
to - be, du wil - der, ge - walt' - ger Sturm! Im
mf
f
54
Her - - - zen ist Frie - de, im Her - - - zen ist Ruh! Des
p
56
Bräu - tigams har - ret die lie - bende Braut, ge - rei - nigt in prü - fen - der
cresc.

Figure 2.1 continued

Gluth, der e - wi - gen, e - - wi-gen Lie - - be ge -
traut. Ich har - re, mein Hei - land, mit seh - - nen - dem Blick; komm,
himm-lischer Bräutigam, ho - - le die Braut! Er -
lö - se die See - le von ir - discher Haft! Horch!
Fried - lich er - - tö - - net das Glöck - lein vom Thurm;

Figure 2.1 continued

75
[x]
*7
[x]
(67) 7
es lockt mich das sü - sse Ge - tön all - mäch - tig zu e - wi - gen
cresc.
79
[x]
Höh'n, es lockt mich das sü - sse Ge - tön all - mäch - tig zu
82
e - - - wi - gen, e - - - wi - gen Höh'n: Al - le -
p
p
ppp
*8
86
lu - - - ja! Al - le - lu - - -
dimin.
91
ja!
dim.

Central Issues in *Die Junge Nonne*

In the following analysis of Schubert's *Die Junge Nonne*, I have selected three main musical features to focus upon: the construction of the vocal melody, the harmonic language, and what I have termed the "bell motive" (see below). The following section briefly introduces and outlines each feature and how it changes throughout the song. From there, I have organized my discussion into three separate sections: Part I examines the three musical features independently throughout the first half of the song; Part II examines these features in the second half of the song; and Part III observes how the three features interact in the final twenty measures of the piece.

1. The construction of the melodies

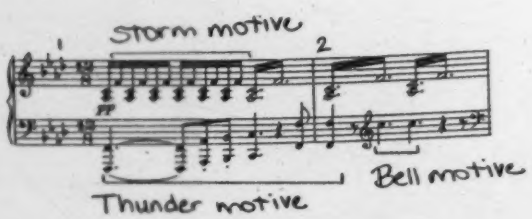
Schubert's setting deviates slightly from the basic structure of the poem, in order to create the possibility for more musical parallels. Example 2.1 summarizes the song's formal structure. The song is a mixed-form setting, using modified strophic form for the setting of the first two strophes (section A, mm. 1-50) and through-composition for the setting of the final two strophes (section B, mm. 51-94). While the use of contrasting form accentuates the binary division of the text, recurring motives and tonal unity (only the mode changes) unify the song.

Example 2.1: Formal Structure

	A: F minor	
	(Piano Introduction)	mm. 1-8
a	Wie braust durch die Wipfeln der heulende Sturm! Es klirren die Balken – es zittert das Haus! Es rollet der Donner – es leuchtet der Blitz! - **Und finster die Nacht**, wie das Grab! - - -	mm. 9-29
b	Immerhin, immerhin! So tobt' es auch jüngst noch in mir!	mm. 30-35
a'	Es brauste das Leben, wie jetzo das Sturm! Es bebten die Glieder, wie jetzo das Haus! Es flammte die Liebe, wie jetzo der Blitz! - **Und finster die Brust**, wie das Grab! -	mm. 35-50
	B: F major	
c	Nun tobe du wilder, gewaltiger Sturm! Im Herzen ist Friede, im Herzen ist Ruh! - Des Bräutigams harret die liebende Braut, Gereinigt in prüfender Glut - Der **ewigen** Liebe getraut. -	mm. 51-61
d	Ich harre mein Heiland, mit sehnendem Blick; Komm, himmlischer Bräutigam, hole die Braut! Erlöse die Seele von irdischer Haft! - Horch! Friedlich ertönet das Glöcklein von Thurm; **Es lockt mich das süsse Getön** **Allmächtig zu ewigen Höhn** -	mm. 61-83
e	**"Alleluja!"**	mm. 83-94

Notes:
Bold Text: textual repetition in Schubert's setting

Example 2.2 (mm. 1-2)



Example 2.2 excerpts mm. 1-2 to show the motives used to construct the musical ideas in the song (each motive is labeled in the example). The storm metaphor is conveyed by the right-hand tremolo and remains constant throughout the entire song ("storm motive"); the octaves in the left-hand form the "thunder motive," which is used to construct the vocal melody; and the sound of the bells ("bell motive") is represented by the two notes struck in the upper octave, and it is also used to construct the vocal melody.

The vocal melodies are based upon two motives presented in the piano introduction, the thunder motive and the bell motive. Schubert barely modifies these melodic fragments when constructing the vocal melody, presenting very few different melodic ideas and creating a song dominated by melodic repetition. The fragmented and obsessively repetitive melodies create excess very directly by repetition that threatens infinite continuation. Only when the melodies are sufficiently modified to finally become complete and self-contained later in the song do they convey containment and closure.

2. Harmonic Language

The A and the B sections contrast through the use of a different harmonic language. The A section employs F minor, slow harmonic movement, chromaticism, modulation via semitone and mostly subdominant and submediant chords. In contrast, the B section is written in F major, uses dominant chords to resolve and contain the chromaticism, and actively struggles to establish a conventional diatonic harmonic norm. By the end of the piece, all of the chromatic dissonances have been contained within conventional harmony.

3. The Bell Motive

The bell motive is one of the most prominent motives of the song and serves both a metaphorical and functional purpose. As the tolling of the bell has been traditionally associated with death, the bell motive metaphorically signifies containment throughout the piece. Functionally, the bell motive is used as the basis for some of the melodic content of the song, as well as a signal for important harmonic events. The song is dominated by a few prominent notes – namely C, C-sharp/D-flat, D, and F – which are the basic notes intoned by the bell. C is established as the primary tone, and metaphorically as a containment tone; C-sharp/D-flat and D are employed as an intermediate step to F, but their upward motion is often thwarted; and F, as the upper tonic and the highest note in the song, is the ultimate goal of the vocal melody, and a signifier for final containment.

Part I: A Musical Storm

Melody: From Fracture ...

In the A section, the vocal melody is repetitive and fractured, and continuously struggles against a pitch-ceiling. In Figure 2.1, mm. 8-11 are excerpted with the marking (*1) to show the contrasting melodic ranges in the piano and the voice. The vocal melody echoes the thunder motive; however, while the thunder motive spans an octave, the vocal melody cannot reach above the sixth degree of the scale. The juxtaposition of the two ranges reinforces the sense of tension and dissonance. Measures 16-19 in Figure 2.1 (*2) show how the vocal melody is intensified further

through transposition by a semitone. This melody appears a total of six times in the voice, and over twice as often in the piano; thus, excess is conveyed through obsessive repetition and intensification of the melody.[15] Without any alternative melodies, the voice is forced to repeat (seemingly endlessly) this constrained melody.

The motives in the piano introduction are organized into a type of antecedent-consequent or "statement-response" phrase with the bell motive sounding after the thunder motive (see Example 2.2). The thunder motive is "answered" by the bell motive, which sounds over an octave and a half above the thunder motive. While the antecedent-consequent format is a conventional phrase format, the registral distance between the statement and response emphasizes a sense of fracture rather than cohesiveness. Schubert employs the same structure of statement and response in the vocal melody, as the voice repeats the melody based on the thunder motive three times in each strophe (with slight variation), and then uses a "responding" melody that echoes the bell motive for the setting of line four and ten of the poem. In Figure 2.1, mm. 21-28 are excerpted with the marking (*3) to show this "responding" melody. However, the response does not conclude or answer anything – it is just another obsessive repetition, a taunting echo – and the only answer it suggests is death. The response-melody employs a dactylic rhythm that Schubert has previously employed to signify death,[16] and the words and melody are repeated, descending chromatically by semitone. The cadences in mm. 27-8 and 48-9 (marked with θ) do

15 In the second strophe (a'), there are no piano interludes in between the vocal melody as in the first strophe, so the piano melody and the vocal melody overlap. The differing ranges in the two melodies further reinforce the pitch ceiling in the voice.

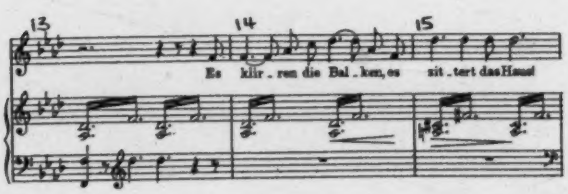
16 For example, in "Der Tod und Das Madchen" D531, dactylic rhythm is used throughout the song, thus associating the rhythm with death.

not resolve any tension or provide any satisfactory relief from these chromatic, repetitive and constrained melodies. The brief melodic ascension from D-flat to D natural in the voice is undercut as the voice slips chromatically back down to C. The cadence removes any possible sense of release through melodic ascent; further, as the voice remains on the fifth rather than the returning to the tonic, the cadence only signifies forced containment and unresolved tension. Coupled with a decrescendo at the cadence, the effect is one of strangulation rather than satisfaction or release. The speaker receives no resolution, only forced containment and the threat of death.

Harmonic language: From chromaticism ...

While the first half of the song is dominated by chromaticism, its most chromatic and destabilizing feature is the modulation from F minor to F-sharp minor. In both sections of the song, the modulation occurs; however, while it is prepared in a similar fashion, the way in which Schubert leaves it differs. The modulation, therefore, indicates a change in the song's treatment of excess and containment.

Example 2.3 (mm. 13-15)



Example 2.3 excerpts mm. 13-15 to show how the modulation in the first half of the song occurs. The voice ascends a minor sixth from F to create a pitch ceiling at D-flat. Similarly, the harmony moves from I to VI in F minor. Both D-flat in the vocal melody and the VI chord provide an enharmonic modulation point: D-flat becomes C-sharp pivot, and the submediant in F minor pivots to the dominant of F-sharp minor. The tonic F-sharp minor chord is thus approached from VI in F minor, which is an enharmonic dominant to tonic modulation. The effect of the modulation to F-sharp minor is quite extraordinary, as the semitone shift upwards emphasizes chromatic tension and conveys tonal uncertainty. F minor is destabilized as the tonic key by the modulation; furthermore, the enharmonic re-interpretation of the chord expresses instability and doubleness, creating a situation where neither F nor F-sharp minor can firmly articulate itself as the tonic.

Example 2.4 (mm. 21-25)

In Example 2.4, which excerpts mm. 21-25, we see the F-sharp minor harmony moving from the submediant down by a tritone in the bass to ii°7, and oscillates between half-diminished and diminished-seventh chord. The struggle

between excess and containment is heightened at this moment, as the chromatic excess as well as the melodic and textual repetition clash with the metaphors of death implied by the rhythm and the echo of the bell motive in the melody. As if to better contain these excesses, the F minor tonic returns. However, this return is itself a chromatic gesture, as the diminished-seventh chord simply slips a semitone downwards, and the same oscillation between the half-diminished and diminished-seventh chord on the supertonic repeats in F minor. The dominance of F minor as the tonic key suffers as the harmonic progression in F minor is forced to echo the same progression that was initially presented in F-sharp minor.

Bell Motive: From forced containment ...

The bell motive is an important link between harmonic and melodic aspects of the song as it is used as the basis for the vocal melody; furthermore, it intones important notes that acquire symbolic meaning throughout the song, signaling significant harmonic events. In the setting of the first two strophes, a pitch-ceiling is erected at C. While the vocal melody manages to go beyond C up to D-flat and D-natural, the voice is pulled down by semitones back to the C (see Example 2.4; Figure 2.1, mm. 21-28). This movement to and from the C is foreshadowed by the bell motive in the piano introduction, as the bell motive moves from C up to D-flat and back to C again. Thus, the ascent to D in the vocal melody is undercut as aberrant and suppressed by a return to C. As the vocal melody echoes the bell motive, the symbolism of death and containment is strengthened.[17] However, containment is not

17 The bell motive also echoes the voice, as it echoes the highest note achieved by vocal melody. For example, in m. 11, the voice reaches D-flat, and the next appearance of the bell motive in m. 13 is

entirely successful, as the chromatic excesses go unresolved.

Part II: Containing the Storm

Melody: ... to fulfillment

As we have seen, at the midpoint in the text a significant transformation occurs, as the speaker replaces her inner turmoil and excess with peace. The evolution of the vocal melody follows a similar path, as the melody is transformed from a repetitive and fragmented expression to become a complete and self-contained melodic expression by the end of the third and the fourth strophes.

In Figure 2.1, mm. 51-61 are excerpted (*4) to show how the melody evolves gradually in the third strophe. The first statement in mm. 52-53 retains the pitch constraints and the jagged contour of the first section (Φ); however, it is followed by another fragment that floats from the C up to the high F, which gives it more sense of completion (Ψ). From this statement, which pushes beyond the pitch-constraints established in the first section, the melody is then inverted (the melody now descends and then ascends) and expanded to span a full octave (Ω). Thus, the modification of the melody actively differentiates between the first half and the second half of the song.

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on D-flat. When the vocal melody echoes the bell motive (mm. 22-28), the bell no longer sounds, perhaps as the voice has now taken over the signification of death. Therefore, the last note that the bell intones is D-natural: it is the voice that returns the bell motive back to C.

Example 2.5 (mm. 5-7)

As previously discussed, Schubert presents the thunder and the bell motive in a statement and response in the piano introduction. Example 2.5 excerpts mm. 5-7 to show one particular instance of this phrase structure in the piano introduction. In m. 6, the bell motive sounds a melodic fragment that falls from F to C (Λ), and the thunder motive in the bass answers with a melodic fragment in m. 7 (Π). Glancing back to Figure 2.1, after Schubert presents the inverted and expanded melody in mm. 58-59 (Ω), the vocal melody then ties together the two melodic fragments from the piano introduction, which allows the voice to cadence on the high F (mm. 59-61). Thus, just as the music moves towards a cadence, the melody transforms from a repetitive and fractured expression to a complete, unified, and wholly contained expression.

The speaker's agitation and excitement in the fourth strophe causes a disruption to this temporary assertion of a conventional norm; because the vocal melody reflects the speaker's emotive state most directly, it also reflects this disruption. The vocal melody fragments, becoming once again more declamatory, fractured and repetitive, which serves to build tension and excessive energy into the final cadence.

Harmonic language: ... to diatonic harmony

The harmonic language in the third strophe is more diatonic and conventional, which reflects the speaker's transformation. However, the speaker's ecstatic expression in the fourth strophe disrupts the implementation of conventional diatonic harmony; therefore, in order to re-contain the chromaticism, a more drastic transformation must occur. Schubert thus re-introduces the F-sharp minor modulation that served as a disruptive force in the first half of the song, but provides a more definite and decisive resolution. In Figure 2.1, mm. 64-70 are excerpted (*5) to show the modulation and resolution.

Beginning in m. 62, the preparation into F-sharp minor modulation resembles the previous modulation, as the harmony moves from I in F major to flat-VI. However, this time we have a full cadence in flat-VI and a brief modulation to D flat major (mm. 63-66). The dominant to tonic movement in D flat major in mm. 65-66 becomes reinterpreted enhamonically as a V7/V – V – I in F sharp minor. Thus, there is a sense of harmonic instability once again, as both D-flat major and F-sharp minor are suggested. However, Schubert removes the power from F-sharp minor: by restricting the voice to the C-sharp in mm. 67-68, Schubert allows for this brief modulation to shift back quickly to F major through a flat-VI pivot, and by remaining on the fifth degree of the scale, it also avoids reinforcing F-sharp as tonic.

The vocal melody ends before the dominant chord in F-sharp minor is resolved in m. 68. The dominant chord in F-sharp loses its stability: even as it becomes a dominant-seventh in m. 69, it is enharmonically reinterpreted as a German sixth chord in F major, which embellishes the following F major chord. To reinforce

the strength of F major, the progression repeats in mm. 71-72. Furthermore, the bell motive reappears in m. 69 sounding F, signaling the death and containment of chromatic excess; in this instance, the chromatic excess represented by the F-sharp minor modulation. Diatonic harmony prevails as F major proves itself better able to contain excess chromaticism than F minor. Rather than the chromatic slippage from F-sharp to F that occurred in the A section, there is a decisive move to F major – F-sharp minor's power is removed, dissolved and reinterpreted according to F major.

Bell Motive: ... to final closure

The bell intones F at specific moments in the piece when the chromatic excess has been sufficiently contained through the establishment of diatonic harmony: in particular, immediately before the melody reaches the text that refers to the sound of the bell (m. 69).[18] The chromatic excess has just been dissolved and contained by F major. Thus, as the F bell represents the ultimate containment of excess within a new conventional norm, reaching this pitch represents the triumph of diatonic harmony over chromatic excess. Significantly, however, the vocal melody emphasizes C (which was previously used as the sign of melodic containment) while the bell intones F. In Figure 2.1, mm. 71-74 are excerpted (*6) to show the bell's insistence on F and the vocal melody's insistence on C. If the F bell serves as the ultimate goal, then the final drive to the cadence represents the speaker's final ascent to the pitch that will allow her to achieve containment.

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18 The F is also intoned in mm. 31-2, during a brief modal shift to F major in the A section.

Part III: Final Containment

Two important tones were presented in mm. 70-74: F intoned by the bell and the vocal melody's emphasis on C. Driven to reach the note sounded by the bell, the vocal melody has only one desired recourse of action: ecstatic movement upwards. The final move towards containment is shown in Figure 2.1, at (*7) which excerpts mm. 75-83. The inverted and expanded melodic fragment returns in mm. 75-80; maintaining its excessive, repetitive and fractured quality, it provides the means for ascent. The text repeats using this melody and is transposed to successively higher pitch levels (each instance is marked with [x]). Chromaticism reappears, harnessed in a series of secondary dominants, which intensifies the strong cadential harmonic progression. Above this melodic and harmonic framework is the bell motive, which summarizes the basic movement by intoning C – D – F, which supports and reinforces the melodic ascent. Significantly, the pitch D, which was previously undercut as aberrant and forced to descend to C, ascends to F. Once the voice reaches the high F, the melody is completed once again just as the cadence occurs in m. 83.

The speaker's final containment within this new conventional norm is reinforced with the decreasing dynamic level, for just as the vocal melody reaches F in m.83 the dynamics decrease to *piano*. The voice is contained physically through dynamics, melodically through this final completed melody, and harmonically by ending on the tonic.[19] Furthermore, the quiet dynamics continue until the song ends; unlike *An die Musik*, there is no energetic recuperation of a stifled cadence. While the linear ascent to the high F releases the energy previously frustrated by pitch ceilings,

19 Yet, interestingly enough, the singer is also incredibly exposed on that high and quiet note, thus producing a moment of exposure and vulnerability in the performance.

the quiet dynamics create a sense of suppression and containment, rather than an ecstatic release.

In Figure 2.1, mm. 89-91 are excerpted (*8) to show how the final expressions of "Alleluja" use conventional harmony, reinforcing the association to the sounds of church music (chorales) and the sacredness of the expression. By ending the voice on A natural, Schubert reinforces the establishment and the internalization of the norm as F major: the chromatic excesses of the entire piece are resolved in one final, condensed gesture.

Conclusion

Schubert's song demonstrates the containment of excess; thus, the song upholds the poetic containment of the nun's sexuality or sexual excess. The imposition of conventional, diatonic harmony at the end of the piece contains the chromatic excesses (associated with the sexual excess), expresses a desire for security in formal conventions, and serves to remove any trace of the speaker's subjectivity. This last comment requires further exploration, which necessitates the examination of two related issues. The first is to address the question of death – does the song support a physical or a psychological death? And secondly, when does the speaker's subjectivity actually "leave" in the song?

There are several interpretations that one might draw from this song. One interpretation might suggest that feminine sexual excess is contained through physical death. This reading would be supported in the song with the appearance of the bell motive during particular expressions of excess, and the quiet, simple expression of the

final "Alleluja," which might be an imitation of a "heavenly choir" (Hirsch 1993:120). However, as Marjorie Hirsch points out, the motivic unity and tonal stasis suggest that "the action takes place entirely within the mind of a single character" (1993:124-5). Thus, the speaker's transformation is psychological, and death symbolizes the speaker's containment of her sexual excesses, emotional past, and life outside the convent (Hirsch 1993:124). The bell motive can be heard as signaling the bells of a convent or church, which explains the prevalence of the bells throughout the song rather than only sounding when invoked by the text. Furthermore, the bell motive returns to C in m. 83 immediately after the voice finally reaches F, and then drops down an octave to become embedded within the texture of the piano accompaniment (m. 91-92). If we assume that F is the ultimate goal of transcendence, then C could signal earthly containment and physical boundedness; thus, the return to C emphasizes physicality and earthliness, and suggests that the speaker remains bound by physicality.

While physically sparing the speaker, a psychological death nevertheless destroys the speaker's subjectivity. Although this final containment occurs at the end of the song, there are numerous suggestions that the speaker's subjectivity has been relatively suppressed from the beginning, only to re-awaken with the occurrence of the storm. The storm motive and the thunder motive together signify the menacing storm, which rages both externally and internally within the speaker as a metaphor for excess. However, the storm is extraordinarily quiet – the song begins at *pianissimo* – which contrasts sharply with the textual description, suggesting physical and psychological distance from the storm and its association with excess. The storm

gains volume and power when the metaphor is internalized in the second strophe, as the dynamics finally rise to *forte* and beyond.[20] Thus, the memory of her internal struggle with sexual excess, while distanced through the use of past tense, re-awakens the almost banished subjectivity, and the rest of the song struggles to vanquish the remaining subjectivity.

The quiet, suppressed cadence in mm. 82-83 draws attention toward the act of containment, and the banishment of subjectivity. Just as the vocal melody successfully ascends to the high F, supported with F major cadential harmony – in Fink's words, producing a successful linear ascent after several failures to release all the potential musical energy – there is a decrescendo into *piano* dynamic. The speaker's final ascension is a repressed, strangled expression, rather than an ecstatic release. In the new, conventional norm to which she submits, the satisfaction of physical desire is not permitted. Significantly, the return of the bell articulating C, as well as the "Alleluja" that articulates C, signals a return of C as the forceful containment note that appeared in the A section, and therefore, the forceful suppression of the speaker.

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20 Significantly, a crescendo from *forte* occurs with the line "Es flammt die Liebe," which associates excess with sexual excess (mm. 39-40).

Chapter 3: Destructive Desires in *Auflösung* (D807)

In the previous analysis of *Die Junge Nonne*, the nun's sexual and emotional excesses were contained both in the poem and in the song. The speaker's excess in the poem, and the musical excess in the song, were perceived as a threat to and a transgression of the conventional norm. Order, rationality, and comprehensibility were eventually reinstated; furthermore, the ultimate containment of excess was presented as a positive outcome, satisfying the desire for security and stability. The following analysis of *Auflösung* explores what occurs when containment measures are not enacted, and the desire for intensity – excess – consumes the poetic persona.

In Mayrhofer's poem "Auflösung," the speaker gives himself over entirely to passionate rapture. Consumed with excess and the expression of ecstasy, the speaker demands the dissolution of the world to ensure that nothing interferes with his experience. Schubert's setting captures and illustrates the speaker's excessive rapture by structuring the song entirely upon musical excess. Through musical excess, the song grants the speaker's wish for dissolution by dissolving the (musical) world surrounding the speaker, leaving only the speaker behind.

The Throes of Rapture

Auflösung	Dissolution[21]
Verbirg dich, Sonne,	Hide yourself, sun,
Denn die Gluten der Wonne	for the fires of rapture
Versengen mein Gebein;	burn through my whole being.
Verstummet Töne,	Be silent, sounds,

21 Translation by Susan Youens (1996:221-2).

Frühlings Schöne	spring beauty,
Flüchte dich und lass mich allein!	flee, and leave me alone!
Quillen doch aus allen Falten	From every recess of my soul,
Meiner Seele liebliche Gewalten;	gentle powers well up
Die mich umschlingen,	and envelop me
Himmlisch singen –	with celestial song.
Geh unter Welt, und störe	Dissolve, world, and never more
Nimmer die süssen, ätherischen Chöre.	disturb the sweet ethereal choirs.

Ecstasy, instability, and excess pervade Mayrhofer's poem. The speaker, consumed with fiery rapture, demands the exterior world to leave him alone. Significantly, the speaker's ecstasy, described as "die Gluten der Wonne" in the first stanza, transforms into celestial song enveloping the speaker in the second stanza, surrounding him with sweet sounds; thus, the speaker's ecstasy becomes figured as musical excess. Music acquires physical qualities, as it envelops the speaker and consumes his entire being. Music also fosters the speaker's desire: the desire to remain consumed by the sound of these heavenly choirs.

Finally, in a desperate bid to maintain his ecstasy, the speaker demands dissolution of the whole world. Although Youens points out that it is difficult to tell "the imagined moment of death from the fires of poetic creativity" (1996:221), it is the speaker's desire to maintain his ecstasy uninterrupted by the exterior world that provokes his demand for dissolution.[22] His demand, however, destabilizes the poem.

22 If we consider for a moment that the speaker does not seek death, but revels in 'the fires of poetic creativity,' the association of music with rapture is intriguing. In the nineteenth-century, excess was normally associated with women; however, excess became an issue for male musicians because music was considered as excess. Male composers thus had to balance the feminine excess (music) with masculine attributes such as structural rigor. According to McClary, "during the nineteenth century, this paradoxical blend of madness with order, of 'feminine' excess with structural rigor

While the poem maintains an egotistical focus upon the speaker, his egotism becomes destructive. Rather than closing himself off from the world, he instead demands its obliteration – not only the destruction of himself, but the destruction of everything. To dissolve something requires an active, even violent means. The action of dissolution differs from containment, particularly in regards to the role that excess plays. With containment, the markers of excess are often forcibly resolved or silenced; however, with dissolution, the markers of excess are simply obliterated or released, without resolution or closure. The speaker's desire for this destructive action changes the tone of the poem; rather than being an ecstatic celebration, it becomes a drive toward destruction. Thus, the speaker's ecstasy is revealed as unstable, changeable, and ultimately destructive.

Mayrhofer captures the speaker's instability in the formal characteristics of the poem, literally infusing the poem with disruptive excess. The meter changes continuously and unpredictably. The line length varies from four to eleven syllables per line. The rhyme differs between the two stanzas (the first stanza uses an 'aabccb' rhyme scheme, while the second stanza uses 'ddeeff'). The effect of the irregular meter, line length and rhyme scheme produces instability, unpredictability, and immediacy – as if the speaker spits forth the text exactly as it emerges in the heat of creative inspiration, without any mediating thought, revision, or modification.

Although the poem has the appearance of immediacy and unpredictability, its instabilities and irregularities are calculated. Mayrhofer organizes the rhythm to build

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came to be known and celebrated as 'genius'" (McClary 2002:102). The speaker's absolute consumption with excess and rapture could be attributed to the speaker's inability to control his excessive creativity. Thus, the poem potentially serves as a warning for what can happen should excess not be tempered and controlled.

and release energy at key moments in the text. Youens states, "the pace dramatically, wildly quickens in the last half of the last line of stanza 1: one instinctively spits out the words 'lass mich allein'..." (1996:222). Similarly, the last two lines in the second stanza use enjambement and energetically unfurl "as if in delirium" (Youens 1996:222). Mayrhofer's poem ends with an energetic expression rather than a closing gesture; coupled with the instability created by the speaker's destructive desire to obliterate the world and the lack of any containment gestures or metaphors, the poem exceeds narrative closure. Significantly, his text leaves the reader hanging – does dissolution actually occur, or does the speaker's destructive desire go unheeded?

Unraveling Song

Schubert's song *Auflösung* captures the speaker's ecstasy and instabilities by structuring the song predominantly upon musical excess. However, the song not only captures the speaker's ecstasy and instability; it also captures the speaker's desire for intensity and carries out the speaker's destructive desire for dissolution. Through the use of musical excess, including tonal instability and extreme dynamic contrasts, Schubert creates musical energy and tension that fosters the desire for release through dissolution. The song, therefore, does not seem to enter the poem at its beginning; instead, the destructive sentiment that occurs at the end of the poem infuses the song from its inception. The destructive drive expressed by the speaker causes the song to unravel immediately.

Figure 3.1 Schubert's *Auflösung*

Figure 3.1 continued

Figure 3.1 continued

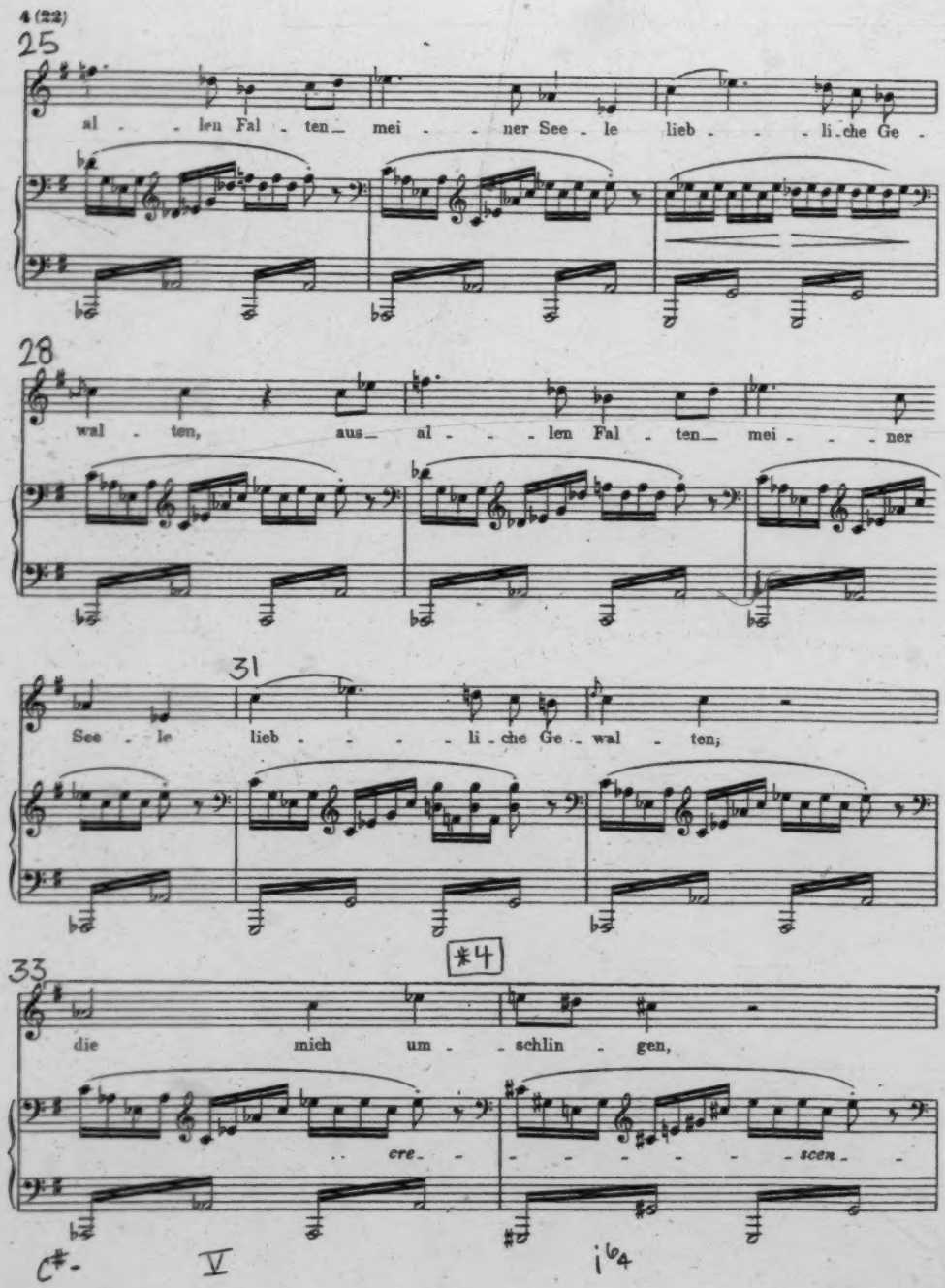
4 (22)
25
al - - len Fal - ten_ mei - - ner See - le lieb - - - li-che Ge -
28
wal - ten, aus_ al - - - len Fal - ten_ mei - - - ner
31
See - le lieb - - - - li - che Ge - wal - ten;
*4
33
die mich um - - schlin - gen,
cre - - - - - - - scen - -
C♯- V i⁶4

Figure 3.1 continued

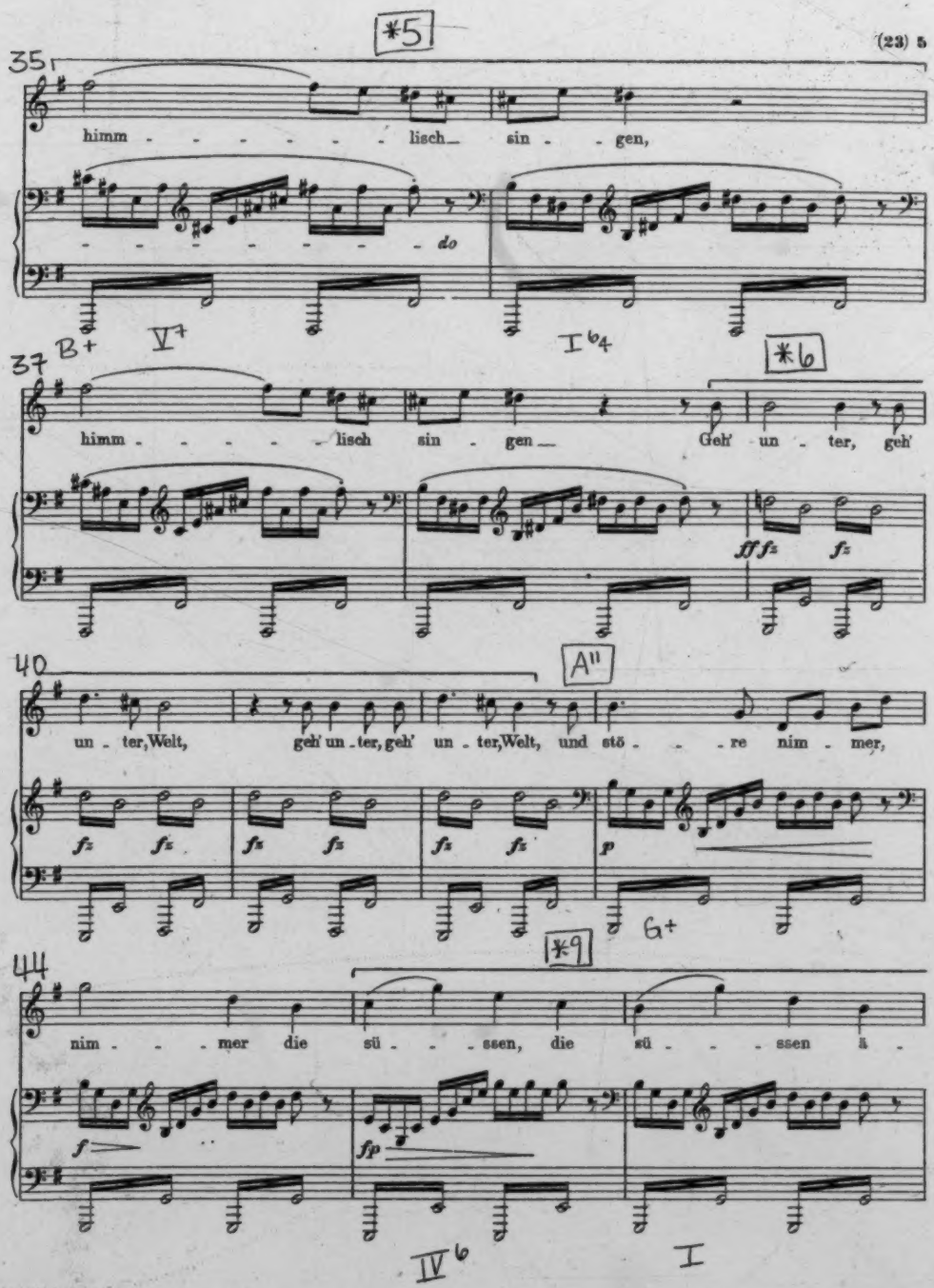

Figure 3.1 continued

6 (24)
47
*7
the - - - - ri - schen Chö - - - - re, geh' un - ter, geh'
fp
ff fz fz
IV 6
I
50
un - ter, Welt, geh' un - ter, geh' un - ter, Welt, und stö - - - re nim - mer, -
fz fz fz fz fz fz p
54
nim - - - - mer die sü - - - ssen, die sü - - - -
f fp
*10
57
ssen ä - the - - - - ri - schen Chö - - - - re, ä -
fp
I

Figure 3.1 continued

Examining Figure 3.1 at mm. 1-5 (*1), we can see the motives used predominantly throughout the song: in the piano, the left hand plays continuous tremolos and almost always remains on the tonic, and the right hand plays arpeggiated figures, only occasionally switching to tremolos (the vocal melody derives from the right-hand arpeggio figure). Schubert's choice of motives is intriguing. Arpeggios and tremolos are often used for interludes or as part of a larger structure with other musical ideas; in other words, they are often used as musical 'filler.' As musical filler, arpeggios and tremolos carry little formal function, and are often considered unimportant, insignificant, and meaningless. In this setting, however, they are used as the main musical material and pervade the entire song; thus, musical excess structures the entire song. The motives do not represent any specific literary images – there are very few images presented in the poem – but through ceaseless and repetitive motion, they capture the speaker's consumption by excess.[23]

The form of the song is similarly infiltrated by excess, which causes it to continuously unravel throughout the song. The song uses AA'A" form, although "the boundaries between sections are blurred, almost but not quite dissolved..." (Youens 1996:222). The AA'A" form creates continual change and variation – while we never leave the A material behind, we also never fully return to it either; in other words, the A material continually unravels throughout the song. The formal structure creates an imbalance: while the first A section corresponds to the first stanza of the poem, the

23 Significantly, while the poem refers to the music of heavenly choirs, Schubert chose not to represent that musically in the song other than using plagal cadences in mm. 43-48 and mm. 53-58; in other words, the depiction of 'music' in the song is unconventional. In comparison, *An die Musik* represents music with broad, sweeping melodic lines. Here, however, music is only represented through musical excess – as if the music that the speaker experiences can only be ecstatic, fragmented, and repetitive. Thus, the song emphasizes the connection between music and excess, and presents music according to the speaker's perception.

second stanza is divided into two sections, with the last two lines of the poem taking over a third of the song.

Figure 3.2: Schubert's Text-Setting and Formal Structure

(Bold typeface indicates textual repetition)

Verbirg dich, Sonne,	A (m. 1)
Denn die Gluten	
Versengen mein Gebein;	
Verstummet Töne,	
Frühlings Schöne	
Flüchte dich und lass mich allein!	
Quillen doch **aus allen Falten**	A' (m. 24)
Meiner Seele liebliche Gewalten;	
Die mich umschlingen,	
Himmlisch singen –	
Geh unter Welt, und störe	A" (m. 43)
Nimmer die süssen, ätherischen Chöre.	

The text becomes further fractured and repetitive as the song progresses, as shown in Figure 3.2. While in the first strophe, only the phrase "lass mich allein" repeats (mm. 20-22), by the second strophe, almost every phrase repeats. The text-setting breaks down with the phrase "geh' unter Welt" (mm. 39-42) – after it appears, the text fractures into short, ecstatic phrases repeated effusively for the rest of the song. The appearance of "geh' unter Welt" in the song causes a break in the formal structure (from A' to A"), and it pervades the final third of the song. By the A"

section, the vocal phrases become very short and repetitive, as if the speaker cannot organize his expressions into anything other than simple, direct statements. Thus, Schubert's text-setting captures the destructive capability of the speaker's desire for dissolution by giving the phrase "geh' unter Welt" disruptive and destructive force. As the song's formal structure does not employ or allow for a frame, the linear direction of the form further supports the speaker's drive to destruction.

Building Intensity

While in the poem irregular meter creates instability and unpredictability, the continually shifting textual rhythms also infuse the poem with energy that explodes at key moments. Similarly, Schubert's setting creates and manipulates musical energy in order to capture the poetry's excessive energy. The song's unraveling formal structure contributes to the increase of musical energy as the phrases become shorter, fractured, and increasingly repetitive towards the end of the song. Similarly, musical energy is manipulated and increased through harmonic instability. Although the song begins and ends in G major, there are continual suggestions of other tonalities; however, the song never successfully settles into any other tonality – including, one might argue, G major – because of the absence of cadences to confirm the tonality.[24] By producing several forays into different keys, but without providing any cadences to confirm the

24 Significantly, there are no cadences in G major until mm. 59-63 at the end of the piece: G major tonality is asserted through the continual repetition of G in the left hand and G major triadic arpeggiation in the right hand. Thus, the tonality is expressed through excess – excessive repetition – rather than more conventional cadential progressions. One might argue that Schubert does produce a variation of the dominant to tonic progression with the F-sharp diminished-seventh sonority in mm. 3-4. The diminished-seventh sonority, however, is undercut by the left hand's refusal to move from the tonic G. The function of the diminished-seventh chord as a dominant sonority fails as the resolution presents itself simultaneously.

key, Schubert's setting increases the musical tension, energy, and intensity; thus, it creates an intense desire for release while withholding the appearance of release.

While the sheer repetition of G major reinforces it as the main tonality of the song, our confidence in G major is undercut as the first dominant chord in the song is in B minor. Examining Figure 3.1 at mm. 10-13 (*2), we see a progression from the third-inversion B minor chord to the dominant of B minor. The brief suggestion of B minor quickly dissipates as G major re-appears rather than B minor; however, G major does not retain stability for long. Examining Figure 3.1 at mm. 19-23 (*3) reveals the increasing harmonic instabilities. The G-sharp diminished-seventh sonority in m. 19 surprisingly ushers in a lengthy modulation to A-flat major. According to Youens, "such abrupt semitone shifts would not become commonplace until later in the century, and this particular instance is unconventional in the extreme, molded to the extraordinary verse which inspired it" (1996:224). In the poem, Mayrhofer manipulates the meter so that the words "lass mich allein" tumble from the mouth in one quick, energetic expression. Schubert's setting uses this moment to dramatically increase the musical energy and tension, rather than release it. He emphasizes "lass mich allein" through this sudden, wrenching semitone modulation by repeating the phrase, increasing the dynamic level to fortissimo, and changing the right hand motive from arpeggiation to tremolos.[25] The vocal melody changes as well: previously articulating mostly arpeggio figures, the voice is suddenly constricted

25 Interestingly, Schubert presents the phrase "lass mich allein" in two different ways, changing the rhythm with each presentation. (Perhaps he takes his cue from the poetry, which changes meter continuously.) Further, he draws attention to the changes in meaning created by the change in rhythm. In the first presentation he emphasizes "mich," which corresponds to the egotism of the speaker, and in the second presentation he stresses "allein," which perhaps foreshadows the speaker's more destructive desire for obliteration.

in a narrow range directly in the *passagio*,[26] producing a feeling of strangulation. Given the ecstatic, almost celebratory tone of the song up until this moment, this particular moment marks a dramatic change in tone.

The musical energy and intensity continue to rise through the second strophe, beginning in m. 24 (A'). Like the presentation of G major, that of A-flat major is articulated mainly through the presentation of the tonic sonority: there are no cadences to release the musical energy.[27] Instead, the tension increases with another unconventional modulation, this time to B major through C-sharp minor as the supertonic (Youens 1996:225).[28] Looking at Figure 3.1 at mm. 33-34 (*4), we see that A-flat major is re-interpreted enharmonically to become a dominant sonority in C-sharp minor. Measures 35-36 (*5) show the gesture towards B major. Schubert again emphasizes the dramatic modulation by increasing the intensity: the dynamics rise with a long crescendo beginning in m. 33, the text fragments and repeats, and the vocal melody sits in an awkward, high, and constricted range. The mounting energy does not find release in B major, however; although the brief modulation to B major has the appearance of dominant to tonic motion, the tonic chord only appears as a six-four chord (m. 36 and m. 38), thereby prolonging the dominant sonority.

In Mayrhofer's poem, the phrase "geh' unter Welt" marks a sudden shift in

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26 *Passagio* is the term in vocal pedagogy for the transition from one vocal register to another. The passagio is that part of the pitch range of a singer's voice that bridges the registers, particularly the transition to the "head voice." Melodies that remain predominantly around the passagio can be challenging to sing as the passagio is the weakest part of the voice and the singer must continuously negotiate with the potential change in vocal register.

27 Similar to the G major section, there are G diminished-seventh chords presented, but with the A-flat tonic resolution in the bass.

28 Interestingly, the B tonality appears with the mention of the fiery rapture "versengen mein Gebein" (mm. 11-12) and again with the mention of the heavenly choirs "himmlisch singen" (mm. 35-38). A connection between the two arises, revealing the fiery rapture to be produced by music, and connecting music directly to excess.

tone: while the speaker previously revels in his ecstasy, he now revels in the destructive desire for dissolution. Examining Figure 3.1 at mm. 39-42 (*6) shows the change of tone that occurs with the dramatic setting of the phrase "geh' unter Welt." The right hand arpeggio figure stops abruptly and takes up the tremolo figure. The crescendo, beginning in m. 33, reaches fortissimo by m. 39, with every beat punctuated by *forzando* markings. The vocal melody becomes almost monotone as the vocal range shrinks to a minor third, and the text becomes fractured and repetitive.[29] The tonal instabilities produced by frequent and sudden modulations increase. The right hand articulates only B and D, the bass line oscillates between G, F-sharp and E, and the voice articulates B, D and C-sharp. The resulting progression is ambiguous, with possible interpretations in any number of keys (including B minor, E minor, and D major). The progression temporarily dissolves tonal stability, capturing the destructiveness of the speaker's desire for dissolution. The setting of "geh' unter Welt" remains a destabilizing and disruptive force throughout the song, appearing again in mm. 49-52 (*7) and in a varied form in mm. 67-70 (*8).

Final Dissolution

Interestingly, after the appearance of the "geh' unter Welt" in mm. 39-42, there are no further modulations into other tonalities. G major is the dominant tonality of the song, and it represents the exterior world that the speaker wishes to dissolve. G major appears for the setting of the first stanza of the poem, as the speaker tells the sun, sounds, and spring beauty to leave (all markers of the exterior world), as well as

29 Recall the remarkably similar setting of "lass mich allein"in mm. 20-23 (*3): perhaps mm. 20-23 foreshadow this dramatic change in mood.

for the last two lines of the poem, where the speaker again mentions the outside world by referring to "Welt." The modulations occur when he describes the interior sensations of his soul. As the speaker wishes to dissolve the exterior world, and not to simply withdraw from the world, he must obliterate the signs of the exterior world. As G major signifies the exterior world, the final dissolution must occur in G major.

The intensity continues to rise dramatically within G major. While much of the song lies in *piano* and *pianissimo*, the final half explores extremely elevated dynamics, creating an explosion of sound.[30] Looking at Figure 3.1 at mm. 45-48 (*9), we see that the text "und störe/Nimmer die süssen, äterischen Chöre" becomes completely fragmented into short phrases and individual words, and is repeated several times. The vocal melody consists mainly of repetitive arpeggiations of C major and G major triads (implying plagal cadences), leaping ecstatically up to the high G.[31] After a disruptive return of the phrase "geh' unter Welt" (*7), the text "und störe..." repeats with an almost identical setting (mm. 53-58) and contrasts the destructive statement with expressions of ecstasy, creating a struggle between destruction and ecstasy. For a brief moment, it seems as though ecstasy wins the battle. In the final repetition of "äterischen Chöre" in mm. 58-63 (*10) the vocal melody pushes beyond high G up to the high A in mm. 59-60. Supported by the piano accompaniment that rises an octave in register, the voice's drive to the high A

30 Youens writes about the performance difficulties of the dynamics. Much of the song lies in *pianissimo*, which are difficult to perform given the vocal range and the virtuosity in the piano. Furthermore, the *forzando* markings at the "geh' unter Welt" motive also adds to the performance difficulties, as they "follow one another in such a rapid succession that it is virtually impossible for the singer to obey them all precisely" (Youens 1996:224).

31 The plagal cadences do not function to release energy; any feeling that they might release energy is undercut by the continual repetition of the cadence. The plagal cadences simply reinforce the imagery of the heavenly choirs.

culminates in an extended five-measure cadential progression in G major.

Once the voice articulates the high A, we realize retrospectively that the vocal melody's leaps up to the high G had created a pitch ceiling. To break the pitch ceiling on G, Schubert creates a short modulation up a whole-tone to A, the dominant of the dominant of G major. Significantly, the voice articulates C-sharp before leaping up to the high A. Throughout the song, C-sharp appears in the modulations to B minor and major. More importantly, however, C-sharp appears in the short descending motive of the "geh' unter Welt" progression in mm. 39-42 (*6) and 49-52 (*7). By incorporating the C-sharp into the final ecstatic cry leading to the cadence, the two events become linked. However, while C-sharp in the "geh' unter Welt" passage falls to the B, in the final cadence it leads to the high A and later resolves upward to the D. Although the melody in mm. 59-63 (*10) ultimately falls from the high A down to B, the downward tendency of the C-sharp has been reversed; in effect, the "geh' unter Welt" motive (represented by C-sharp) combines with the ecstatic setting of the phrase "die süssen, äterischen Chöre." The destructive tendency of the "geh' unter Welt" motive pushes beyond the boundaries of G major by pushing the voice beyond G and up to the A. The combination of the two motives, however, does not lead to resolution, but to dissolution through the cadence.

The cadence in mm. 59-63 (*10) is quite extraordinary. As Schubert withholds cadences throughout the whole song and instead continues to intensify the musical energy, the cadence carries the weight of the entire song. This one gesture gathers all the song's energy and releases it all at once. After the cadence, the dynamics fall quickly to *pianissimo* (m. 66) from a height at *fortissimo*. The arpeggio

figure in the right hand virtually disappears, as the piano accompaniment only articulates G major sonority for the final twelve measures of the song. Furthermore, the two hands of the piano accompaniment are torn four octaves apart. The energy of the song has been drained away, leaving only the torn shell of G major and the lone voice of the speaker. Schubert's setting thus accomplishes the dissolution desired by the speaker.

Only the speaker remains, proclaiming the dissolution of the world at the lowest part of the vocal range. As the previous "geh' unter Welt" motive had been combined and effectively dissolved by the cadential progression, a different motive appears to express the text. Examining Figure 3.1 at mm. 66-70 (*8), we see the final expression of "geh' unter Welt." With only the shell of G major shuddering in the extreme registers of the piano, the vocal melody does not conform completely to G major. By alternating D and E-flat, the voice creates a striking dissonance, drawing attention back to the devastating result of his destructive desire. However, the vocal melody eventually dissolves into the G major triad in the piano, moving up to the B in m. 69 and finishing on the tonic – the speaker's subjectivity thus dissolves as well. Significantly, the final word "Welt" does not appear, perhaps signaling that the world itself no longer appears.

Conclusion

Both Mayrhofer's poem and Schubert's song negotiate with excess; in particular, the destructive aspects of excess that threaten the stability of the world. In the song, musical excess is all-pervasive, without any containment measures to check

the accumulation of energy and intensity, except the final cadence. However, that containment gesture does not function as a closing gesture; instead, it dissolves the musical excess. In other words, the cadence purges the musical excess. However, because the whole song has been organized, structured and infiltrated with musical excess, by purging the excess the cadence actually purges everything. All that remains is a G major triad. Significantly, that was pretty much all that existed anyway; much of the song was simply an articulation of a G major triad. The destruction, therefore, was implied from the very beginning of the song.

Chapter 4: The Paradox of Death in *Ihr Grab* (D736)

In the poem "Ihr Grab," written by Karl August Engelhardt (1769-1834),[32] the speaker struggles to reconcile his feelings and memories of a woman with the physical evidence of her death—her grave. Repetition of the word "dort" (in reference to the grave, from the repeated phrase "Dort ist ihr Grab") throughout the poem serves as a continual reminder of the finality of death; however, the speaker continually resists the idea that the grave should serve as the sole signifier of the woman's life. In other words, for the speaker who still lives, the woman's meaning or signification does not reside 'there,' in a fixed location; it resides everywhere—in memories, feelings, and dreams. Signification does not end in a grave: it has the potential to carry on.

Schubert's setting of the poem in his song *Ihr Grab* further explores the paradox that "dort" refers directly to the grave, as well as something beyond the grave. Rather than assigning the word "dort" to a static concept and interpreting the poem as the speaker's gradual reconciliation to the grave as the sole representation of the woman, the song becomes an exploration of "dort," and a search for where "dort" may also lie. Schubert's song thus explores two seemingly paradoxical desires: to find a sense of closure, and yet to seek freedom from finality – to find comfort in the idea that one's signification does not end at the grave and cannot be contained in a static place.

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32 This is the sole poem by Engelhardt set by Schubert. Karl August Engelhardt wrote under the pseudonym Richard Roos (Johnson 1996).

Destabilizing "Dort"

Ihr Grab	**Her Grave**[33]
Dort ist ihr Grab –	There is her grave,
Die einst im Schmelz der Jugend glühte,	Who once glowed with the luster of youth;
Dort fiel sie, dort, die schönste Blüte,	There she fell down, the fairest blossom,
Vom Baum des Lebens ab.	From the tree of life.
Dort ist ihr Grab –	There is her grave;
Dort schläft sie unter jener Linde.	There she sleeps beneath that linden tree.
Ach, nimmer ich ihn wiederfinde	Ah, never again shall I find
Den Trost, den sie mir gab!	The consolation she gave me.
Dort ist ihr Grab –	There is her grave;
Vom Himmel kam sie, dass die Erde	She came from heaven, that the earth
Mir Glücklichem zum Himmel werde –	Might turn to heaven for me in my happiness.
Und dort stieg sie hinab.	And there she sank down.
Dort ist ihr Grab –	There is her grave,
Und dort in jenen stillen Hallen,	And there in those silent vaults,
Bei ihr, lass ich mit Freuden fallen	At her side, I too shall joyfully
Auch meinen Pilgerstab.	Lay down my pilgrim's staff.

The text of the poem "Ihr Grab" focuses upon the speaker's difficulty in coming to terms with a woman's death. The poem centers around the image of the grave, to which the speaker continually returns. However, it is not merely the grave that the speaker seems to be struggling with – it is the idea of finality and the containment of meaning. The grave is an image which expresses finality, not only as a symbol of death, but in other respects as well. The grave is a physical marker, fixed in space, with finite dimensions. A body placed inside the grave becomes fully

33 Text and translation taken from Johnson 1996.

contained within. The grave, then, threatens to enclose all the significations of the person contained within it, signaling finality to signification. In the poem, the speaker struggles with the idea of containing the multiple significations of the woman within the physical boundaries of the grave, which now represents the sole method of signifying the woman.

Each stanza begins with the phrase "Dort ist ihr Grab," thus linking "dort" with "Grab." In each stanza, there is a second reference to "dort" as the speaker refers to the woman's death.[34] The word "dort" refers to an object in a specified time and place, and by linking "dort" with "Grab," there is a certain fixedness to both time and space. However, "dort" becomes destabilized as the speaker explores memories, present contemplations or future considerations of the woman in the same context as the reference to "dort." Furthermore, within the poem, "dort" is also associated with different physical positions, such as under or slipping down (stanzas 1-3) or far away (stanza 4). The second instance of "dort" in the first three stanzas is linked with the subject "sie" and, therefore, also with the memories and feelings associated with "sie." Thus, the poem sets up a tension within the word "dort" as it refers both to a physical, temporal space and to all the other things (memories of other times and spaces) associated with the woman.

The word "dort" serves as a disruptive force structurally in the poem. Each four line stanza employs an ABBA rhythm scheme, and each line has between two and four accented syllables.[35] When first reading the poem, one's first reaction would

34 The fourth stanza's "dort" differs from those of the other three stanzas – this will be discussed later.

35 The first line of each stanza, "Dort ist ihr Grab," is much shorter than the other three, only having two accented syllables (lines two and three have four accented syllables, and line four has three accented syllables). The different lines lengths create irregularity, and the brevity of the first phrase

be to interpret the poem as employing iambic meter throughout. However, the word "dort" creates irregularity in the iambic meter; once the reader realizes the significance of the word, "dort" may be reinterpreted as an accented word. The first line of each stanza, "Dort ist ihr Grab," uses a trochee followed by an iamb, creating the impression of containment with its closed form.[36] Furthermore, the second instance of "dort" also breaks the regular iambic meter if "dort" is re-interpreted as an accented word. Thus, "dort" as an idea and "dort" as an accented word function as disruptive forces throughout the poem.

Schubert's Setting

Schubert's song further explores the tension between "dort" as a fixed and unfixed object in time and space; in other words, it expands upon the speaker's hesitancy to align the woman with a fixed meaning. The song destabilizes the meaning of "dort" through musical structure and harmonic instability; it also conveys the sense of restlessness and uncertainty through the use of frequent harmonic modulations, harmonic ambiguity and a pattern of deceptive cadences beginning with the piano introduction. The song is a journey to find where "dort" truly lies, creating the desire to find freedom, and yet to find a sense of closure.

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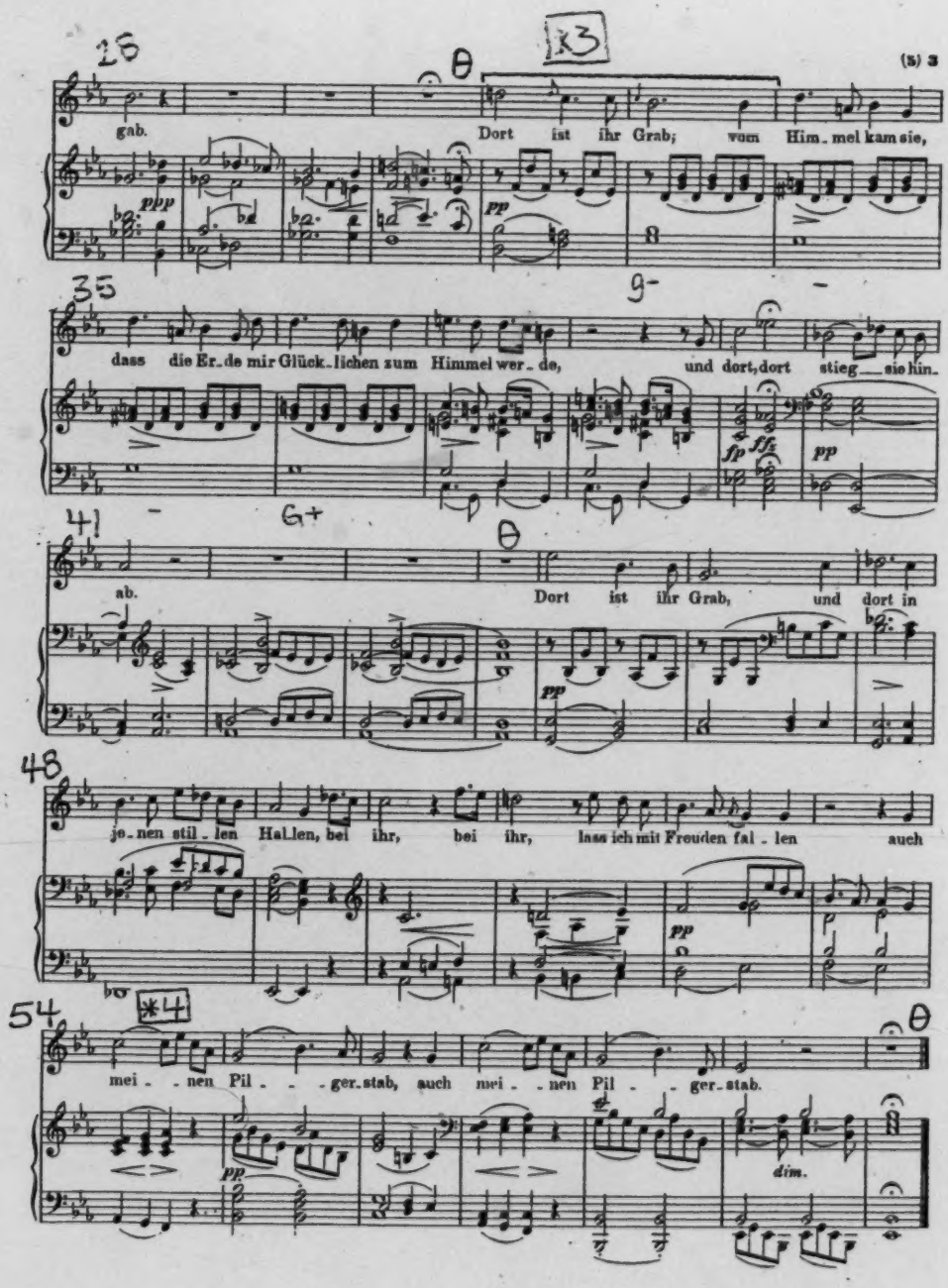
serves to restrict the sense of flow in the poem.

36 Coupled with the fact that each fourth line ends with "ab," an accented syllable, each stanza also exhibits closure; furthermore, by having each stanza end and the following stanza begin with an accented syllable, there is also more feeling of stopping and starting with each stanza, which reinforces the sense of containment.

Figure 4.1: Schubert's *Ihr Grab*

D. 736
2 (8)
Ihr Grab.
Gedicht von Richard Roos.
Für eine Singstimme mit Begleitung des Pianoforte
componirt von
FRANZ SCHUBERT.
Schubert's Werke.
№ 402.
Sehr langsam.
1822.
Singstimme.
Pianoforte.
Dort ist ihr Grab, die einst im Schmelz der Ju - gend
glüh - te; dort fiel sie, dort, die schönste Blüthe, vom Baum des Lebens ab.
Dort, dort ist ihr Grab, dort schläft sie unter jener Lin - de; ach, nimmer ich ihn wieder
fin - de, den Trost, den sie mir gab, den Trost, den sie mir

Figure 4.1 continued



Deceptive Tendencies and Harmonic Instabilities

Example 4.1 excerpts the piano introduction, mm. 1-3. The piano introduction in *Ihr Grab* is peculiar: it states a progression in a key other than the 'home' key of the song, E-flat major.[37] Example 4.1 shows the opening chords, which consist of a progression from a G major chord to an accented A-flat major chord, with bass arpeggiation outlining a C minor triad. The progression occurs twice and finishes by sustaining the G major chord for an entire measure. While the first strophe opens in E-flat major, the opening progression is more easily explained as a deceptive cadence in C minor (without the presentation of a C minor tonic chord).[38]

Example 4.1: mm. 1-3

Example 4.2: mm. 4-5

37 E-flat major is assumed to be the 'home' key of the song because it is briefly alluded to in the voice's opening melody, the final strophe lies in E-flat major, and of course the key signature indicates E-flat major. As each strophe ends in a different key, one may argue that *Ihr Grab* is not a monotonal song. Determining whether this song uses monotonality or direction tonality, or how it compares to other songs by Schubert that employ direction tonality is beyond the scope of the present study. For more information on Schubert's use of directional tonality in his songs, see Harald Krebs (1981) and Thomas Denny (1989).

38 In "A Romantic Detail in Schubert's *Schwanengesang*," Joseph Kerman interprets several piano introductions, including this one from *Ihr Grab* (although this one is explained in a footnote), as "a device that begins frankly as a reflection of a literary idea and ends up as a purely musical resource" (1986:58). He interprets this piano introduction as I have, as a deceptive cadence in C minor; however, he then links it to mm. 42-44 of the song, stating that the movement from G to A-flat (which I will discuss later in the chapter) shifts to the semitone C-flat to B-flat, and the dissonance on the A-flat chord in the introduction is replaced by the B-flat seventh-chord. As will become clear below, my reading of the introduction differs in other respects from Kerman's.

The piano introduction introduces two important elements of the song: the pattern of deceptive cadences and harmonic instability. While the opening chords are interpreted as a deceptive cadence in C minor, when the voice enters in m. 4 there is an abrupt modulation to E-flat major. Example 4.2 excerpts mm. 4-5 to show the opening vocal melody. The vocal melody outlines a descending first inversion E-flat major triad, supported by a deceptive cadential progression in the piano. Deceptive cadences occur throughout the song,[39] creating uncertainty and unrest by avoiding the tonic; furthermore, the frequent use of deceptive cadences sets up a pattern of denial – the denial of our expectation for a satisfying authentic cadence. Some might argue that the consequence of using a pattern of deceptive cadences would be an increase in satisfaction upon hearing an authentic cadence; the dominant to tonic cadence is a firmly established convention in tonal music that conventionally conveys tonal stability. Therefore, hearing the authentic cadence (particularly after dominant to tonic motion has been denied) potentially fulfills the expected (and desired) convention. However, I argue that the pattern of deceptive cadences actually creates a new pattern that consistently refutes the established convention, instead creating a pattern of doubt for us rather than satisfaction. Thus, even upon hearing an authentic cadential progression, we doubt the "authenticity" of the dominant to tonic progression.

This second consequence is supported further as the pattern of deceptive cadences becomes closely allied with harmonic ambiguity. In Example 4.2, and elsewhere in the song, the deceptive cadence sets off a modulation (in mm. 4-5, to A-

39 Deceptive cadences appear elsewhere in the song in mm. 10-11 in F minor; mm. 24-25 in G-flat major; mm. 32-33 in B-flat major; and mm. 45-46 and 55-56 in E-flat major.

flat major).[40] Thus, the deceptive cadence not only denies the appearance of the tonic, but it also denies the possibility of hearing the tonic by instead producing harmonic instability. The majority of the song resists harmonic stability; thus, by emphasizing harmonic instability and unrest through the deceptive cadences, the song also resists a stable interpretation of "dort." In effect, the harmonic journey becomes a way of freely exploring the different possibilities of "dort," rather than assigning a static identity to the word.

The Search for "dort"

While on the larger scale of the song, the harmonic instability suggests continual restless exploration of the alternative possibilities of "dort," there is also a sense of exploration within each strophe. Engelhardt's poem is divided into four stanzas, each beginning with the phrase "Dort ist ihr Grab," and exploring different memories or images. The repetition of "Dort ist ihr Grab" creates the impression that each stanza begins anew, from the same place; however, with the creation of a different image in each stanza, each stanza also becomes a unique unit relatively independent from the others. Thus, the structure would be better represented not as circular, but more accurately as a spiral. There is a sense of continual departure and return to the image of the grave; however, each return to the image of the grave also evokes new feelings and considerations.

While the poem is strophic, Schubert's setting uses through-composition and retains coherence with recurring motives. Figure 4.1 provides the complete score for

40 In mm. 10-11, the deceptive cadence in F minor modulates to D-flat major and in mm. 32-33, the deceptive cadence in B-flat major modulates to G minor.

Ihr Grab. The whole song is sixty measures long, divided into four roughly equal sections for each of the four stanzas, marked off by a whole-note chord which precedes each strophe (marked by θ in Figure 4.1).[41] Schubert's decision to use through-composition and equal division of the song allows him to set each stanza as a unique, individual and relatively independent movement of the song. With the freedom to set each stanza differently, Schubert creates each stanza as a separate exploration of the word "dort."

The first three stanzas of the poem consist of the speaker exploring past or present thoughts and memories of the woman; however, each memory (each exploration of another possibility of "dort") is disrupted by the physical, static "dort" – the grave. The speaker constantly struggles with the paradoxical battle of trying to reconcile these multiple thoughts and memories with a stable and fixed space. Thus, each of the first three stanzas is a failed attempt at reconciliation, and each exploration fades only to be replaced again with the image of the grave. (The whole-note chord which precedes each strophe could be heard to indicate the speaker's gaze towards the grave.) Rather than setting each strophe to simply mirror the images in the text, the song simultaneously draws attention to the tension between the static "dort" and the speaker's attempt to explore other possibilities.

The first stanza in the poem moves into the happier space of the past, and recalls a beautiful, youthful image of the woman. Schubert's setting captures the idealistic mood through the use of relatively slow harmonic rhythm, and relaxed quarter note and dotted-quarter note rhythm in both the piano and the voice. Both

41 Whole-note chord appears in m. 3, 16, 31 (not a whole-note chord, but there is a fermata which has a similar effect), 44 and 60.

phrases in the vocal melody finish by ascending, rather than continuing the descending motion of the phrase.[42] However, the dominant-seventh A-flat chord (over a D-flat pedal) occurring in mm. 12-13 and m. 15 undercuts the idealism projected by this strophe. Example 4.3 excerpts mm. 13-16 to show this striking dissonance in the third beat of m. 13: a C-natural diminished-seventh chord sounds against the tonic D-flat pedal in the left hand. This dissonance occurs as the voice sings "Lebens;" in effect, sounding the reality of death against the memory of life.

Example 4.3 (mm. 13-16)

Similar situations occur in the setting of the second stanza, which moves forward into the present and considers the consequences of the woman's death upon the speaker. This stanza encapsulates a different mood than the first and third stanzas, as it occupies itself with present reality and fixes itself more firmly to a static interpretation of "dort." In Figure 4.1, beginning at m. 17, we see the vocal melody breaking the illusion of the past strophe by outlining a diminished triad and repeating

42 Measure 8 ascends from the G to the A-flat with a decorative sixteenth-note turn (the only turn in the song) and mm. 13-14 consists of an ascending melody from the A-flat to the D-flat. Interestingly, given the text describes the woman's fall from the tree of life, the phrase nevertheless ascends.

the word "dort" in the opening phrase (*1). The rhythmic values in the voice have decreased; its eighth-note and dotted eighth-note rhythms convey a sense of restlessness in contrast with the text's image of the woman 'sleeping.'

Example 4.4 (mm. 22-27)

For the majority of the song thus far, the piano has supported the voice by providing chordal harmonic support, doubling the voice or moving in parallel thirds and sixths. However, the dissonance in m. 13 (see Example 4.3) in the first strophe shows the piano working *against* the voice during moments when the song seems to be exposing the tension between illusion and reality ("dort" as everywhere and "dort" as *there*). Example 4.4 excerpts mm. 22-27 to show the piano shifting back and forth between supporting the voice and conversing with it. At this moment in the text, the speaker laments that he will never find the comfort the woman gave him. The

speaker's anguish is communicated through the A-natural diminished-seventh chord occurring on the word "Trost" (m. 23 and 26).[43] The right hand repeats the dotted eighth-note rhythm used by the voice for "den Trost," effectively 'repeating' or echoing these words. As the text intimates a relationship between the speaker and the woman, the conversation between the voice and piano also imitates that reciprocity. However, while the stanza uses the present tense, the piano's echo serves more as a hollow reminder of the woman's present absence.

Rupture and Re-containment

Before continuing to examine the third strophe, I wish to return briefly to the piano introduction (Example 4.1, mm. 1-3), as it sets up another pattern that Schubert explores throughout the song. The opening chords may be interpreted as a progression from containment to rupture and subsequent re-containment. The accented A-flat chord functions as a dissonance against the G major chord, and is marked by instability as the A-flat chord partially breaks into an articulation of a C minor triad, only to be re-contained again by the G major chord. The progression from containment to rupture to re-containment may be interpreted as a musical representation of the speaker's struggle to find closure while refusing to reconcile himself to the static image of the grave as the final or ultimate signification of the woman.

These moments of rupture and subsequent re-containment occur at various moments in the piece, appearing after (and often effectively undermining) authentic

43 The speaker's anguish is also communicated by the dramatic *fortepiano* on the word "nimmer" in m. 21 (see Figure 4.1, *2).

cadences. Example 4.5a excerpts mm. 8-9 to show a particular moment of rupture. In the first strophe, the authentic cadence in piano accompaniment in m. 8 breaks apart into dotted eighth-note melodic fragments before becoming re-contained in another authentic cadence in m. 9.[44] Example 4.5b excerpts mm. 28-31 to show a similar occurrence in the second strophe. After the voice and piano cadence in m. 28, the piano paraphrases the previous measure and closes with an authentic cadence in m. 30. However, that tonic chord also fails to re-contain the instability or provide any closure as it breaks apart once again through a descending chromatic line in the alto voice. The G-flat harmony modulates to the dominant of B-flat major. The constant rupture and re-containment comes to a halt only through the use of a fermata in m. 31, which approximates the effect of the whole-note chord preceding each strophe. There are several related reasons for the struggle to cadence in G-flat major, the first being that G-flat major is the key most distant from E-flat major in the song. Furthermore, the present moment has proved to be the most painful for the speaker thus far, as he is directly assaulted with the reality of the woman's death; therefore, the tonal distance in the song parallels the emotional pain in the text. There is no possibility for emotional closure in that moment; thus, in the third strophe, there is a necessary return both to the past and to a key closer to the 'home' key of E flat major.

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44 A similar progression occurs in m. 14, as the tonic D-flat chord breaks apart (again with a dotted eighth-note melodic fragment), resulting in a repetition of the previous measure and another authentic cadence (see Example 4.3, mm. 13-16). The repetition of m. 13 in m. 15 is analogous to the repetition of the first two measures of the piece. Any sense of finality on the D-flat chord in m.16 seems to be undermined, though, much in the same way that the pattern of deceptive cadences undermines confidence in authentic cadences – we doubt the solidity of a progression that has broken apart in the past.

Example 4.5a: mm. 8-9

Example 4.5b: mm. 28-31

The Trouble with C minor

The third strophe returns to the past to explore another possibility of "dort," as the speaker invests the woman with heavenly qualities. In Figure 4.1, we see the third strophe beginning at m. 32. The opening phrase "Dort ist ihr Grab" in mm. 32-33 (*3) is softened with step-wise motion and sighing grace notes. Steady eighth-note motion appears in the piano – remarkably absent in the first half of the song after being articulated in the opening measures – and there is an emphasis on the treble register. Examining mm. 33-36 in Figure 4.1, we see the voice articulating a lilting triadic figure first in G minor, then in G major as the dominant heading towards C

major (which appears briefly in m. 37 as the voice raises to an E-natural on the word "Himmel"). However, rather than C major appearing, C minor makes an appearance (which might be heard as an approach to the tonic promised by the piano introduction). As in the previous two strophes, the speaker inevitably returns to the static realization of "dort" (or, "dort" reappears as a disruption). Example 4.6 excerpts mm. 38-41 to show this brief, yet startling modulation. The voice outlines an ascending second-inversion C minor triad, suspending the E-flat. The emotional intensity is conveyed through a sharp contrast in dynamics – while the song lies predominantly in *piano* and *pianissimo*, this progression uses a *fortepiano* followed by a *fortissimo forzando* sustained with a fermata – and the repetition of the word "dort." The piano and voice then dissolve into a brief modulation to A-flat major and return to the pianissimo dynamic.

Example 4.6 (mm. 38-41)

Placing Example 4.6 in the context of this hearing requires returning yet again to the opening measures of the song (Example 4.1). As previously stated, the

progression from a G major chord to A-flat major chord may be interpreted as a deceptive cadence in C minor. Given all the harmonic modulations in the song, and the relationship created between E-flat major and C minor from the beginning of the song, it may seem surprising that C minor appears only briefly in the third strophe, mediating between the previous measures in G major and the following brief articulation of A-flat major in mm. 40-41. The opening bars, therefore, can also be interpreted as a condensed version of this intense passage. The modulation from G major to A-flat major (via C minor) in the third strophe is mirrored in the movement from G to A-flat in the right hand of the piano introduction, and the accent on the A-flat chord in mm. 1-2 can be seen to foreshadow the *fortissimo forzando* and fermata on the A-flat chord in m. 39. By relating the opening measures of the song to the intensely emotional passage around m. 39, the piano introduction can be understood to encapsulate not only the harmony, but also the dramatic change of mood – the descent from happy memories to present despair, precipitated by the disruption of the static "dort."

The function of C minor thus merits closer consideration. During several moments in the song, it is strongly alluded to yet simultaneously avoided. The key signature and the opening measures of the song (interpreted as deceptive cadence in C minor) point to C minor; however, the only appearance of a C minor triad appears as a rupture or fragmentation of the A-flat major chord into C minor triadic arpeggiation. Similarly, in Example 4.2 (mm. 4-5) the voice and piano use a deceptive cadential progression in E flat major, which takes them to a C minor triad in m. 5. Rather than modulating to the submediant (which occurs mm. 10-11 as F minor modulates to D-

flat major, and in mm. 32-33 as B-flat major modulates to G minor), there is a modulation to A-flat major. Thus, A-flat is posited as a safer or more bearable alternative to C minor – a slightly removed alternative that shields the speaker from the terrible realization of C minor. In mm. 36-38 (see Figure 4.1), the harmonic progression in G major points to the key of C. However, when C minor appears and brings with it that terrible realization of finality, the voice and piano only continue by quickly modulating (or escaping) to A-flat major (see example 4.6).

While A-flat posits itself as a safer substitute for C minor, it nevertheless still gestures towards an undesirable interpretation of "dort." The "dort" suggested by the A-flat major chord is a fixed place – the grave – which would arrest all other possibilities of signification. Therefore, in order for the speaker to find closure (without finality of signification), a new non-static interpretation of "dort" must supplant the previous interpretation.

Example 4.7: mm. 42-44

This pivotal moment is shown in Example 4.7, which excerpts mm. 42-44. The opening materials of the song appear in a new harmonic framework (a

diminished-seventh chord to a third-inversion dominant-seventh chord in E-flat major). While the A-flat still holds a strong pedal position, accents appear on and emphasize the B-flat octave in the right hand. As this progression refers back to the opening measures, we can posit that B-flat is added to the progression from G to A-flat that first appeared in the piano introduction: the A-flat is therefore re-contained between two notes (G and B-flat) that allude to E-flat major. The movement of the A-flat down to G appears in the first measure of the fourth strophe in the bass (m. 45), signaling the defeat of A-flat and by extension, of C minor. From this moment onwards, the tone of the song changes dramatically as the harmonic instabilities are replaced with tonal stability.

Re-appropriation and Reconciliation

In the fourth stanza, there is a temporal shift into the future and a marked difference in the interpretation of "dort." In the first three stanzas, the word "dort" is strongly connected with "sie," thus linking the subject and the object together, and reinforcing the link between the woman and "dort."[45] However, in the fourth stanza, "dort" is no longer linked with "sie;" instead, "dort" becomes an active space. In fact, "dort" loses some degree of primacy as the focus of meaning of the phrase now moves to "in jenen stillen Hallen" – "dort" becomes an indicator of direction rather than an indicator of fixed space. The destabilization of "dort," coupled with moving the focus onto a distant temporal and spatial location, allows the other possibilities of

45 In the first three stanzas, the construction of the phrase is, adverb ("dort") + verb + subject ("sie") - "dort fiel sie" (stanza 1); "dort schläft sie" (stanza 2); "dort stieg sie"(stanza 3) - which thus intimately links the subject, adverb and verb together.

"dort" (the memories, feelings, and meanings relating to the woman) the freedom to continue signifying within this new space. The new space also indicates that the speaker's desire for closure has been achieved, as the fourth strophe is harmonically stable, it integrates motives from previous strophes into one cohesive whole, and finally results in a cadence that does not disintegrate.

Examining Figure 4.1, we see the fourth strophe beginning in m. 45. Example 4.8 excerpts mm. 45-49 to show the relationship between the fourth strophe and the first strophe. The fourth strophe (which is written entirely within the key of E-flat major) opens with the same descending vocal melody and harmonic progression as mm. 4-5 (see Example 4.2); however, the steady-eighth note motion in the piano used for the majority of the third strophe also re-appears here.[46] The voice and the piano follow the same melody and harmonic progression in mm. 45-48 as the first strophe mm. 4-7, although there is a marked difference in the cadence between the two strophes: where the first strophe modulates to A-flat, and ends with the voice moving from G up to A-flat, in the fourth strophe, the voice ends by moving from A-flat down to G in m. 49, supported by the first appearance of root position E-flat triad in the piano.[47] Thus, as the text communicates a re-interpretation of "dort," the movement from A flat down to G signifies a denial of the previous static interpretation of the word and an acceptance of its new interpretation.

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46 One might actually interpret the eighth-note motion in the third strophe as an anticipation of the same motive in the fourth strophe.

47 The descent from A-flat to G also occurs in the voice m. 52 (echoed in the piano m. 53) and in m. 55-56, thus continually reinforcing G rather than A-flat.

Example 4.8 (mm. 45-49)

There is a striking change shown in Example 4.9, which excerpts mm. 50-53: the relationship between the piano accompaniment and the voice changes as the piano begins to converse with or comment on the vocal melody. The vocal melody employs a dotted eighth-note rhythm to express the text "bei ihr." This melodic fragment, the particular rhythm, and the repetition of the text which employs this melody bear a striking resemblance to the setting of the fragment "den Trost" in the second strophe (see Example 4.4). In the second strophe, however, the piano sounded a diminished-seventh chord on the word "Trost" (conveying *discomfort*) and hollow echoes of the rhythmic fragment. In the fourth strophe, the piano is silent underneath the voice's statement of "bei ihr;" furthermore, rather than echoing the voice, the piano responds by beginning an ascending passage from mm. 50-52. The piano reaches the peak of this ascending motion just as the voice descends from E-flat down to G; thus, for the first time in the piece, the piano moves in contrary motion to the voice, and supports it with ascending motion rather than imitating and reinforcing the descending passage.[48]

48 Compare to mm. 8-9, 20-22, 37, and 48-49 in Figure 4.1, as the piano accompaniment follows the voice's melodic descent.

Example 4.9 (mm. 50-53)

The melodic fragment on "bei ihr" in Example 4.9 also bears a striking resemblance to the dotted eighth-note pattern in the piano right hand shown in Example 4.5a (mm. 8-9). In Example 4.5a, I interpreted the piano progression as a kind of 'rupture,' followed by re-containment within an authentic cadence. A similar process occurs in Example 4.9. The words "bei ihr" come directly after the phrase that ends with "Hallen;" thus, "bei ihr" disrupts the plagal cadence that occurred on "Hallen" in m. 49 in an effort to link "bei ihr" within the phrase that articulates the new "dort." In other words, by linking the words "bei ihr" to the previous phrase, the speaker re-connects himself with the woman, and the reunion occurs in the space of the new "dort," in effect, creating one long phrase from "und dort" to "Pilgerstab." The piano's chromatic ascent beginning in m. 50 helps to build this connection by providing chromatic tension and energy, thus displacing and deferring the cadence until m. 52.[49]

49 One might actually even consider the cadence deferred until m. 59, as in m. 52 the upper voice in the right hand echoes the voice's descending melody, which carries the melodic motion through and beyond the m. 52 cadence. As a note further to my interpretation of the chromatic ascent in the piano in mm. 50-51, I must admit that these bars gave me some difficulty. To what extent should they be interpreted as working with the voice? Previously in the song, such as in mm. 13, 23 and 26, I have interpreted a particular dissonance in the piano as 'working against' the voice, exposing the tension between the static image of the grave and the speaker's exploration of other

For the first moment in the song, the vocal melody takes up the eighth-note arpeggiation pattern first heard in the piano introduction. Examining Figure 4.1 in m. 54 (*4), we see that the voice inverts (and transposes) the eighth-note motive that appeared in the bass in mm. 1-2, and then passes the motive to the piano in the next measure. The inversion and re-appropriation of this motive further suggests the negation or denial of C minor. Example 4.10 excerpts mm. 55-60 to show how the theme of re-appropriation continues as the piano accompaniment plays the harmonic progression (including the vocal melody) associated with the phrase "Dort ist ihr Grab" from the first strophe (marked by Ω) while incorporating the motive of triadic arpeggiation, to provide a counter-melody to the voice. The song joins the image of the grave with the speaker's metaphoric pilgrimage to join the woman, thus re-appropriating and reinterpreting the image of the grave, and the fixedness of "dort." As the final phrase of the stanza ends in a deceptive cadence (marked by Φ), the phrase repeats with an authentic cadence. The use of the melody and harmonic progression associated with "Dort ist ihr Grab" in the piano accompaniment reflects back to (and gathers together) each instance of a deceptive cadence in the song, and the authentic cadence serves as the final culminating resolution.

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significations. Could the chromatic tension in m. 50-51 also be the piano working against the voice, pointing out tension between the speaker's illusion and the reality of the woman's death – he will never again be "bei ihr"? Or *has* there been a sort of re-appropriation of this pattern as well; rather than working against, the piano is now 'convinced' to work with the voice, and aid in connecting "bei *ihr*" with "lass *ich*" (emphasis mine)? I will side with the latter idea, as it supports my reading of the poem; however, the former possibility merits further thought.

Example 4.10: mm. 55-60

The final strophe of the song contains the possibilities of "dort" explored in each preceding stanza: with the new interpretation of "dort" as a non-static space, these possibilities have the freedom to exist together in the new space. Schubert accomplishes this by incorporating motives from each preceding strophe in the final strophe, where they are re-appropriated, transformed and reconciled. This even happens to the opening measures – in m. 59, the right hand alternates between an E-flat triad and articulation of the dominant, the G moves up to the A-flat in the right hand, and the left hand articulates E-flat triadic arpeggiation. However, the B-flats (introduced in mm. 42-43) in both hands assure the descent of the A-flat to the G, which occurs in the final measure of the song.

Conclusion

In the fourth strophe of the song, Schubert's setting creates a sense of resolution by allowing the speaker to find a paradoxical blend of freedom and a sense of closure: it creates a new, non-static interpretation of "dort" that provides the

comforting idea that death does not necessarily mean finality. Throughout the song, the phrase "Dort ist ihr Grab" uses a deceptive cadence, which suggests that the speaker cannot find rest or comfort in this image. By the time "Dort ist ihr Grab" appears in the fourth strophe, the eighth-note motion in the piano introduces an element of motion, which transforms and re-appropriates the image. Thus, what previously signified 'static' finality now signifies movement and fluctuation; in other words, what was previously contained has now broken out from that containment.

Perhaps the whole-note chord, which appears (in a different key) before each strophe, initiates the re-signification of the grave's image. As the whole-note chord could indicate the speaker's gaze towards the grave, the phrase that follows may also be interpreted as the image according to the speaker's perception; thus, the grave itself does not change, only the speaker's perception of the grave. The quietness of the song reinforces the sense that the speaker's struggle is not a strong or overly melodramatic battle, but a quiet, internal reflection. In this reading, the speaker never leaves the grave site, as the final whole-note chord of the song indicates his gaze returns towards the grave; however, as the final chord rests in E-flat major, the object of his gaze no longer poses a threat.

Reconciliation occurs in Schubert's setting as the speaker re-fashions and re-interprets "dort" into something that would provide him with the most comfort: infusing the desire for closure with the freedom for continued possibilities. While this reconciliation provides comfort, the resolution can nevertheless be interpreted as deceptive. Throughout the song, the pattern of deceptive cadences and harmonic instabilities created a pattern of doubt that could not be resolved by the authentic

cadences which ultimately indicated the finality of death, as well as the speaker's uncertain resolution and evaded acceptance. Should we interpret the final authentic cadence differently than the others that preceded it? Although the fourth strophe reconciled and re-interpreted several motives from previous strophes, it finishes yet again in a different key than all the previous strophes. E-flat may be interpreted as the 'home' key of the song; however, asserting E-flat major marks a careful avoidance of C minor, the other potential 'home' key, which conveys the harsh reality of death. Perhaps, then, the final authentic cadence follows the pattern of denial and deception established throughout the song, communicating the speaker's (self) deception and avoidance and undermining the possibility for resolution. This interpretation highlights the impossibility of a successful negotiation between freedom and closure, indicating that the two desires cannot co-exist.

Chapter 5: Desire and the Gaze in *Der Kreuzzug* D932

In Leitner's ballad *Der Kreuzzug*, a monk looks out from his cell window and watches the crusaders as they pass through the area. From the window, he listens to the crusaders' songs and watches their preparations to leave on their journey to distant lands. By looking out the window and listening to exterior sounds, the monk transcends the barrier between exterior and interior; in other words, the window allows him to acquire knowledge about life outside his cell walls. More importantly, the window encourages continued gazing; gazing creates and fosters desire for the object of the gaze as well as the freedom that the object possesses and represents.

In the following analysis, I examine how Schubert's setting interprets the gaze and the monk's struggle with the desire for freedom produced by the gaze. Schubert's song creates a struggle between the two opposing worlds – the monk's confined, yet secure world and the crusaders' free, yet potentially dangerous world – and focuses upon the dangerous mixing of the two worlds by the open window and the desiring gaze. The breach of containment of the interior world, conceptualized musically, introduces the sounds of desire and subtly destabilizes the restrained, chorale-like setting; the song thus explores the conflict arising between the desire for freedom and the desire for security and stability.

The Gaze

Der Kreuzzug	The Crusade[50]
Ein Münich steht in seiner Zell'	A monk stands in his cell
Am Fenstergitter grau,	At the gray bars of the window,
Viel rittersleut' in Waffen hell	Many knights in shining armor
Die reiten durch die Au'	Ride through the meadow.
Sie singen Lieder frommer Art	They sing holy songs
In schönen, erstem Chor,	In beautiful, solemn chorus,
Immitten fliegt, von Seide zart,	In their midst flies aloft
Die Kreuzesfahn' empor.	The delicate, silken banner with the Cross.
Sie steigen an dem Seegestad'	At the shore they climb aboard
Das hohe Schiff hinan.	The tall ship.
Es läuft hinweg auf grünen Pfad,	It sails away on the green waters,
Ist bald nur wie ein Schwan.	Soon seems but a swan.
Der Münich steht am Fenster noch,	The monk still stands at the window,
Schaut ihnen nach hinaus:	Looking after them:
"Ich bin, wie ihr, ein Pilger doch	"Yet I am, like you, a pilgrim,
Und bleib' ich gleich zu Haus'.	Although I stay at home.
Des Lebens Fahrt durch Wellentrug	Life's journey through the treacherous waves
Und heißen Wüstensand,	And burning desert sands
Es ist ja auch ein Kreuzes-Zug	Is also a crusade
In das gelobte Land."	To the Promised Land."

Throughout his ballad, Leitner constructs strong binary themes, such as interior/exterior, active/passive, and containment/freedom. There are two personae in the poem, each representing one side of the binary. The monk remains cloistered in his cell, barred from the outside world and restricted in his physical movement. The

50 Translation by Susan Youens (2002:232-33).

crusaders, on the other hand, roam freely on the meadow outside the monastery. While the crusaders are invested with imagery of fluidity that mimics their freedom of movement ("Inmitten fliegt, von Seide zart/Die Kreuzesfahn' empor"), the imagery associated with the monk remains hard and motionless ("Fenstergitter grau"). Furthermore, the crusaders are physically active – they ride into the scene, sing, fly their banner, and finally sail away. The monk's actions, on the other hand, are physically passive – he simply listens and looks out the window.

Nevertheless, while gazing suggests an absence of physical activity, it is certainly not a passive act. In her article, "Visual Pleasure and Narrative Cinema," Laura Mulvey discusses how gazing becomes pleasurable as the subject transforms the object of the gaze into an object of desire. However, the gaze becomes narcissistic as the subject simultaneously identifies with the object of the gaze. Mulvey describes this situation as it occurs in cinema: "As the spectator identifies with the main male protagonist he projects his look onto that of his like, his screen surrogate, so that the power of the male protagonist as he controls events coincides with the active power of the erotic look, both giving a satisfying sense of omnipotence" (1998:590).

While Mulvey's medium is cinema, the situation she describes is similar to that which occurs in Leitner's ballad. The window and the events occurring outside it function similarly to the cinematic screen and the film narrative, and the monk's cell as the darkened theatre. The window breaches the separation between the two worlds; more importantly, it opens up the exterior world to viewing, allowing the monk to experience and incorporate the exterior world into his own (even if it is only

through his imagination). The monk's identification with the crusaders and the exterior world is suggested by his description of his own crusade ("des Lebens fahrt") and reinforced by the imagery he uses to describe his interior journey. The monk describes his journey in very physical terms ("des Lebens fahrt durch Wellentrug/Und heißen Wüstensand"), thus identifying with the crusaders' physical journey and merging it with his own interior journey.

Interestingly, Leitner's ballad employs an open-ended frame. The poem begins with a narrator describing the scene, the gazing of the monk and the activities of the crusaders. However, the last two strophes mainly consist of the monk speaking directly as Leitner chose not to invoke the narrator once again to provide a frame for narrative closure. It is possible that Leitner chose to structure the ballad as an open-ended and linear narrative; journeys are linear events and, until the journey is completed, the end is unknown. However, by ending the poem without a closing frame, Leitner's ballad also seems to suggest that the containment or the return to the security of his cell is no longer possible for the monk. In other words, the monk's cloistered and contained world has been breached by the gaze and, consequently, by the desire produced by the gaze. Interestingly, though, the monk's speech at the end of the ballad articulates a (parallel but) separate existence from that of the crusaders. While the monk shows signs of identifying with the crusaders by incorporating physicality into his interior journey, he nevertheless also tries to distance himself from them. Leitner's poem thus ends without resolving the tension between the open-ended structure and the monk's conflicted bid for closure.

Figure 5.1: Schubert's *Der Kreuzzug*

D. 932

2 (114)

Der Kreuzzug.

Gedicht von C. G. v. Leitner.

Für eine Singstimme mit Begleitung des Pianoforte

componirt von

FRANZ SCHUBERT.

Schubert's Werke. Nº 549.

November 1827.

A

Ruhig und fromm.

Singstimme.

Pianoforte.

Ein Mü_nich steht in sei_ner Zell' am Fenstergit_ter grau, viel Rit_tersleut' in Waf_fen hell, die rei_ten durch die_ Au. Sie sin_gen Lieder frommer Art im schö_nen, ernsten Chor, in_ mit_ten fliegt,von Sei_de zart, die Kreuzes_fahn' em_por,— die Kreu_zes_fahn' em_por.

Figure 5.1 continued

25
A
*2
C
*3
(118) 3
Sie steigen an dem Seegestad' das hø . he Schiff hin_an; es
pp
33
B'
läuft hinweg auf grünem Pfad, ist bald nur wie ein Schwan.
Der Münich steht am
decresc.
pp
pp
40
Fenster noch, schaut ihnen nach hin . aus: „Ich bin, wie ihr, ein Pil_ger doch, und bleib' ich gleich zu Haus. Des
47
*4
La_bens Fahrt durch Wel_len_trug und heissen Wüsten . sand, es ist ja auch ein Kreuzes_zug in
53
A
das ge_lob_te Land, in das ge_lob . te Land.

Creating Two Worlds

In his setting of Leitner's poem, Schubert captures the theme of containment and the desire for security by creating a remarkably restrained and devotional tone. According to Youens, "the quiet confines of a monk's cell are matched by musical confinement, the hymnlike syllabic declamation and the doubling of the piano and the vocal line in stanzas 1-3 appropriate for an 'erzählendes' (storytelling) ballad" (2002: 233). The vocal and piano ranges are very narrow and restrained (although the last two strophes require a fairly developed low range in the voice); likewise, the soft dynamics of the song convey a sense of inwardness, containment and restraint.

Upon first glance, the form of the song also participates in the depiction of constraint and confinement. The form is ABACB'A: the first two and final two stanzas of the poem form the 'B' material, and the middle stanza stands alone as the contrasting 'C' section. Unlike Leitner, Schubert provides a frame for the piece ('A'), as he uses the piano introduction material as both an interlude between the 'B' and 'C' sections, as well as a piano postlude. However, a closer look at the song, beginning with the piano introduction, demonstrates that Schubert's setting not only depicts the desire for security and containment, but it also actively depicts the desire for freedom from confinement.

Example 5.1 (mm. 1-4; the 'A' passage)

Example 5.1 highlights mm.1-4, the piano introduction, which introduces two keys immediately – B minor and D major. While the song begins in D major, the piano introduction makes significant gestures towards B minor before eventually cadencing in D major. The piano introduction is split into two relatively distinct halves. The first two measures set up B minor with an ascending scalar progression from F-sharp to B; the phrase has clear direction and uses smooth, conjunct melodic motion. After the top voice falls back to the F-sharp in m. 2, the appoggiatura figures in m. 3 create a sense of tonal ambiguity and struggle between the two keys until leaping at the last moment up to D to reconfirm D major (Youens 2002:234). According to Youens, "this to-ing and fro-ing between the third-related poles D and B is, I believe, Schubert's response to the poet's multiple symbolic adumbration of two places at once, the monk's cell and the meadows outside, shore and ship, inner and outer realms, life and death" (2002:234).

While I agree with Youens that these two keys represent the two separate worlds, I argue that we should also consider the relationship between the two keys. While the ballad creates strong thematic binaries, those binaries are simultaneously contaminated: the inner realm is no longer separate from the exterior realm because the window joins the two worlds together. Due to the continual slippage between the binaries, there is also continuous effort to re-establish the integrity of the binary division. Further, as Hélène Cixous asserts, binary oppositions are hierarchical (Cixous 1998:578); therefore, B minor and D major cannot co-exist happily as equals in the song, and one must assert dominance as the central tonality. There is, therefore, a struggle between the two keys. A glance back to the introduction is revelatory. In

m. 3, the alternation between F-sharp and E illustrates the struggle to return back to D major from B minor, as if the F-sharp and the E resist continuing the descent to the tonic D. Thus, the piano introduction serves to foreshadow the monk's struggle between his desire for what lies beyond the window (B minor) and the knowledge that his desire must be contained (D major), an opposition that becomes clear in the first strophe (see below). With this reading, we can interpret the 'A' passage as representing the monk's gaze through the window, and the struggle with the desire that the gaze creates. Recognizing the gaze in this gesture draws attention towards the breach in containment that occurs in the monk's world. The gaze (and, thus, desire) represented by the 'A' passage and generally throughout the song by B minor functions to destabilize the restrained setting and the D major tonality.

Example 5.2 (mm. 9-14)

The setting of the first strophe provides further evidence that B minor represents the exterior world and the contaminating effects of the desire for freedom. In Figure 5.1, the first strophe begins in m. 4. The first phrase (mm. 4-8) sets itself against the piano introduction through contrasting melodic motion and a lower, more

restrained range. The description of the monk's confinement is set exclusively in D major, but modulates to B minor when the narrator describes the crusaders' actions (mm. 9-12). Example 5.2 excerpts mm. 9-14 to show this modulation, which occurs in m. 11; the overwhelming insistence of F-sharp ultimately pushes the song into B minor. A short piano interlude (a variation of the previous vocal cadence) in mm. 13-14 further reinforces B minor. This brief interlude retains some similarities with the first two measures of the piano introduction; thus, we may interpret this brief interlude as the monk's gaze.[51] More important, however, is the effect that this short interlude has on the music that follows. After the brief postlude in B minor, a more urgent struggle between B minor and D major ensues.

Up until the second strophe begins in m. 14, the dynamics have remained very quiet and restrained at *piano* and *pianissimo*. However, by looking at Figure 5.1 in m. 15, we see that there is a sudden swell in dynamics with the words "Sie singen Lieder" (*1). While the vocal melody remains static on G, as if trying to remain unmoved and contained, the swell in dynamics and the B-flat in the bass line inevitably pushes the voice and the right hand to motion. With the B-flat serving to negate B minor, the phrase ends on a half-cadence in D major in m. 18. Immediately, however, the melody from the 'A' section takes over in m. 19 (albeit with some variation). Example 5.3 excerpts mm. 18-24 to show this variation, which carries the melody even further into B minor than in the introduction while also moving the voice and right hand of the piano into the highest range in the song. The cadence in B

51 Significantly, the piano interlude does not echo the vocal cadence at mm. 11-12 – it is a variation that closely resembles (in range and style) the second measure of the piano introduction. The absence of voice in mm. 13-14 only reinforces the idea of silent gazing.

minor is only short-lived as a sudden stepwise downward turn – a reluctant descent, almost as if pulled by a heavy weight – takes us back to D major with a cadence almost identical to the one that occurs in mm. 3-4 in the piano introduction.

Example 5.3 (18-24)

In the second phrase of the second strophe (mm. 19-24), then, we see the same movement depicted by the piano introduction: the monk's desire expressed in a flowing, energetic phrase in B minor, followed by a struggle to recontain that desire by pulling back into D major. This return of the basic melody from the 'A' section – or, more precisely, its spread into other parts of the song – suggests that the monk is becoming further drawn by the gaze into the exterior scene and overcome by his desire. In other words, the desire for freedom represented by the gaze is gradually intensifying and insinuating itself more firmly.

Immediately after the second strophe, the 'A' section reappears as an interlude in mm. 25-28 (marked in Figure 5.1 with *2), thereby becoming a recurring motive (which I shall refer to as the 'gaze' motive). With this new appearance, the significance is altered slightly – the 'gaze' motive also functions as a modified echo of the previous phrase. Thus, we are reminded that the monk is not only engaged in looking, but also listening. As the second strophe describes the crusaders' holy songs, the melody beginning at m. 19 that incorporates the material from the 'gaze' motive might also signify the monk listening to those songs. With this motive, then, Schubert's setting captures the monk's silent listening and looking, which so pervade Leitner's ballad.[52]

Conflicting Desires

The third strophe, beginning in m. 29, marks a sudden shift in tone. Examining Figure 5.1 at mm. 29-32 (*3), we see the piano and voice begin a slow, but intensely driven melodic ascent. The voice moves stepwise from E up to A, an elaborated version of the ascent presented in the first measure of the 'gaze' motive. However, rather than rising up to A-sharp and then B, something else occurs. Example 5.4 excerpts mm. 32-36 to show the enharmonic shift and modulation to *B-flat* that occurs in mm. 33-34. The text describes the crusaders' final departure; as they sail away their ship takes the image of a swan. Youens suggests, "In Leitner's

52 We should briefly consider the origin of the 'A' section: is it a condensed version of mm.19-24, or should it be considered as an independent passage? I would argue that the 'A' section should be treated as an independent motive, not a condensed version of a future event in the song. The A' passage appears in the exact same form three times in the song; therefore, it seems to 'hold its own' as a separate motive. Thus, I maintain that mm. 19-24 (and mm. 51-56) derives from the 'A' passage, rather than the other way around.

analogy of the distant ship with a swan is the hint that these 'Lieder' are swan-songs before dying" (2002:233). Schubert's setting confirms her observations, as B-flat first appeared in m. 15 with the word "Lieder." Therefore, we may assert that B-flat indicates death in the song.[53] However we must consider, the death of what or whom. The departure of the crusaders (most likely to their deaths) also marks the disappearance of the crusaders from the monk's gaze. It serves as the final, most definitive reminder of the monk's own containment, and the impossibility of gaining freedom from that confinement (outside of the imagination, of course). Thus, B-flat also represents the death of desire (desire being represented by B minor).

Example 5.4 (mm. 32-36)

B-flat major appears where we might have otherwise expected B minor; however, B-flat serves as the negation of B minor. B minor represents a realm of alternative possibilities and the desire for freedom in the song; fundamentally, though, it represents a possible escape from D major. The presentation of B-flat denies the

53 Youens actually asserts that B minor is the death-key in the song, as B minor appears with the crusaders who are riding out to war and death (2002:234). I disagree with Youens: at the moment in the song where death is most explicitly implied (with the mention of the ship sailing off into the distance like a swan), B minor does not appear – B-flat instead appears on its way to D major.

possibility of B minor, and B-flat inevitably leads back to D major. In mm. 35-36 (in Example 5.4), the harmonic progression presents an augmented-sixth chord (B flat – D – E – G sharp). The presentation of the augmented-sixth chord is simple: the four notes are divided equally among the two hands in the piano, and the two outer voices move in contrasting motion from the chromatically altered notes to double the root of the A major chord. The progression repeats, only without the voice, as if the decisive move to A major (and thus to D major) required further reinforcement.

Briefly glancing back to the 'B' section (the first and second strophes) we see a similar process occurring, perhaps foreshadowing the events in the third strophe. While the first strophe begins strongly in D major, it slips quickly into and ends strongly in B minor; indeed, the transition from D major to B minor seems to be almost effortless. On the other hand, the transition from B minor to D major requires more effort and intensive struggle; in fact, the transition to B minor seems to require a denial of B minor before D major can be asserted. Example 5.5 excerpts mm. 15-18 to show the modulation from B minor back towards D major that occurs in the second strophe. The transition from B minor to D major occurs through the introduction of B-flat in m. 15 in the bass, which then falls to A to support an A major chord. The strong descent from the B-flat to the A causes the insistent G in the voice and piano right hand to finally fall down to the E. The modulation back to D major, however, is not completely successful as the next phrase easily slips back into B minor. Thus, the third strophe functions to correct the unsuccessful modulation that occurred in the second strophe; in the third strophe, the use of B-flat occurs with greater strength – and, one might assert, with greater violence – in an attempt to eradicate B minor and

re-instate D major as the main tonality. The augmented-sixth chord causes a more definite rift between the two tonalities, perhaps in hopes of preventing modulations back to B minor.

Example 5.5: mm.15-18

A Division

Throughout the song, there have been numerous presentations of doubles: two keys, two spaces, divisions by two, repetitions by two, et cetera. At this moment, a division occurs, initiated by the augmented-sixth chord. Throughout the song, A-sharp appears to confirm B minor. B-flat, the enharmonic equivalent, now appears to negate B minor and reaffirm D major. The augmented-sixth chord literally indicates a division, being itself split into two tritones (one in each hand) that, while resolving to the same chord, take different paths. After this important junction, the vocal melody no longer doubles the top-voice in the right hand; instead, the voice doubles the bass beginning in m. 38. We may thus interpret the right hand as now representing or recalling the monk's encounter with the world outside the window and his ensuing desire for freedom, and the left as representing the monk's cloistered, interior

existence and his desire for security. The monk chooses the latter path (represented by the left hand), while being continuously haunted by the former.

The last two strophes effectively repeat the same music as the first two strophes, with these exceptions: the vocal line doubles the bass, the upper voice in the right hand takes up the vocal melody from the first two strophes, and the piano interlude from mm. 13-14 is omitted. Youens suggests, "Those who, like the crusaders, practice the *vita activa* and those who, like the narrator, tell the outside world of spiritual heroism take the topmost part (easily audible, easily visible), but those who live in cloisters go beneath the surface" (2002:235-6). As Youens notes, there is an important consideration of voice in Leitner's ballad; the narrator and the crusaders belong in the exterior, physical world, while the monk belongs in the secluded cloisters where one focuses solely upon the interior self, eliminating worldly and physical pleasures and desires. For the majority of the ballad, a narrator narrates the events. In the final two strophes, though, the monk speaks directly. With the crusaders gone, the narrator follows soon as well, leaving the only monk; thus, all markers of the exterior, physical world having left, the monk remains alone within his confinement. The monk, living an interior, cloistered life, expresses his containment by confining himself to the bass line.[54] However, the monk sings the bass line not only because of his cloistered existence, but also because those who fostered the monk's gaze and desire outside the window have now departed. All that remains is the memory.

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54 Significantly, there is no interlude between the fourth and the fifth strophe, thus contributing to the sense of drawing within. The omission of the interlude is also significant, as the function of the interlude was to confirm B minor. Omitting the B minor interlude re-confirms that D major has prevailed.

The exterior has not completely fled, however; thus, the attempt to achieve integrity of the binaries has not been successful. The traces of the exterior world, and the monk's engagement with that world through his gaze (now represented by the right hand melody), continue to haunt the monk while he sings his bass melody. The desire for freedom created by the monk's gaze – the breach created by the window into the contained, interior world – has insinuated itself well into the monk's world. Schubert's setting, then, provides us with an explanation for the monk's inner journey that is described with such vivid physicality.[55] The desire, aroused by the gaze and now represented by the right hand melody, becomes internalized and alters the interior space of the monk's confinement, creating an awareness of physicality. Recalling Mulvey's statement about the gaze, we see how the gaze allows the monk to hold the crusaders as objects of desire while also identifying with them. As he sings about his own pilgrimage in mm. 51-56 (marked in Figure 5.1 by *4), the music that accompanied the crusaders' journey (the modified 'gaze' motive) now accompanies his own.

Conclusion

While the monk's restrained melody suggests containment and confinement, the occurrence of the 'gaze' motive as a piano postlude suggests otherwise. At the end of the song, rather than returning to the security of his confinement, the monk actually returns to his gaze. There is thus an interesting negotiation of temporal space in the

55 Interestingly, when the monk sings "Lebens fahrt" (m. 47), his melody sinks to the B-flat, thus aligning it with the swan-songs of the crusaders, perhaps indicating that the goal of his journey is also death.

song that has no precedent in the poem. Journeys are linear events; Leitner pays homage to this by abandoning the narrative frame. Schubert, on the other hand, creates a frame, but in doing so, the frame creates circularity, rather than closure. For Schubert's monk, the gaze has become an obsession. The song's interpretation of the ballad is not unfounded. Certainly, the poem never mentions that the monk's gaze is broken; in fact, Leitner maintains that the monk continues to gaze after the crusaders long after they had departed ("Der Münich steht am Fenster noch,/Schaut ihnen nach hinaus").

The monk's gaze creates excess: it brings the outside world into the inside. Furthermore, the gaze creates desire that remains unchecked, fueled by the breach in containment. While the monk attempts to quell this desire by singing the bass line – basically performing self-discipline – the previous melody remains, signifying that the desire will never leave. By returning to the gaze at the end of the song, Schubert's setting only reaffirms this notion. Similar to the deceptive resolution that occurs at the end of *Ihr Grab*, the desire for freedom continuously conflicts with the desire for security, and closure is not attained. The monk is now contained, but only within a cycle of desire.

Chapter 6: An Obsessive Search for Loss in *Die Stadt* (D957)

In Heinrich Heine's poem "Die Stadt," the speaker recounts his pilgrimage to a city during the night. When the sun rises and illuminates the city, the speaker sees the place where he lost his love. Lawrence Kramer interprets the speaker's pilgrimage as an obsessive re-enactment of his failure in love: "What the light of day reveals is that his homecoming is an exercise in self-torment, a neurotic reenactment of his failure in love. By ending the poem with the revelation of his loss, the speaker imbues his ritual of return with pathos and nostalgia: the force of his obsessiveness is blunted by the conventional posture of the disappointed lover" (1996:208). Schubert's setting, however, does not indulge the poem's "pathos and nostalgia;" while Heine's poem emphasizes emotional anguish, Schubert's setting emphasizes the speaker's obsession. More importantly, however, Schubert's setting explores obsession in relation to the theme of loss that pervades Heine's poem. Through the use of two motives that signify loss, Schubert's setting captures the speaker's obsessive search for that which is lost.

The Obsessive Search for Loss

Die Stadt	The City[56]
Am fernen Horizonte	On the distant horizon
Erscheint, wie ein Nebelbild,	Appears, like a misty vision,
Die Stadt mit ihren Türmen,	The town with its turrets,
In Abenddämmrung gehüllt.	Shrouded in dusk.
Ein feuchter Windzug kräuselt	A damp wind ruffles

56 Text and translation taken from Johnson 1999.

Die graue Wasserbahn;	The grey stretch of water.
Mit traurigem Takte rudert	With mournful strokes
Der Schiffer in meinem Kahn.	The boatman rows my boat.
Die Sonne hebt sich noch einmal	Radiant, the sun rises once more
Leuchtend vom Boden empor,	From above the earth,
Und zeigt mir jene Stelle,	And shows me that place
Wo ich das Liebste verlor.	Where I lost my beloved.

Heine's poem maintains an extraordinary sense of mystery, secrecy, and uncertainty. The setting is suggestively vague: the speaker watches a city appear in the distance from his boat that sails in a body of water. The whole scene remains shrouded by darkness and fog until the final stanza when the sunlight exposes a devastating reminder of loss. By using the first-person point-of-view, Heine further constricts the disclosure of information and precise details as the events in the poem are recounted solely by the speaker. While we are not given an explanation for the speaker's actions, we are placed within the speaker's frame of mind and observe the scene through his eyes. Hence, the darkness and obscurity, as well as the sailor's 'mournful stroke', disclos as much about the speaker's frame of mind as it does the scene.

Heine constructs several ironic and paradoxical themes and relationships throughout his poem, which negotiates interior and exterior states throughout. While the poem is mainly descriptive, the first-person point-of-view brings us closer to the

speaker. However, the middle strophe is the only real indication we have of the speaker's immediate surroundings; otherwise, the whole poem simply focuses upon the speaker's gaze toward the city. By focusing upon that gaze, Heine brings the theme of desire to the fore. As Kramer suggests, the speaker engages in a neurotic re-enactment in the poem, returning to an area that only gives him pain. While the pilgrimage imparts pain, the speaker desires and actively seeks this painful encounter. The pilgrimage does not result in healing or reconciliation for the poem finishes with a description of loss. Thus, central to the whole poem is a paradoxical relationship between appearance and loss: the city finally appears only to indicate what has been lost. The speaker's obsession with the city, then, is also an obsession with loss.[57]

The speaker's obsession with loss and with maintaining a connection with loss through his pilgrimage can also be likened to nourishing a wound. In *Franz Schubert: Sexuality, Subjectivity, Song*, Kramer discusses the concept of nourishing a wound in his analysis of Schubert's "Erster Verlust."[58] Kramer states, "To nourish the wound requires attentive care, a negative version of the care required for healing. . . . In taking the form of poetry, the ever-renewed lament that keeps the wound open acquires a new value; it yields aesthetic pleasure" (2003:15). The theme of excess and containment engages in interesting ways with the concept of nourishing a wound. To nourish a wound is an obsessive, and therefore, excessive act. However, nourishing a wound also keeps one contained within an obsessive cycle, without any release or escape, until the obsession is abandoned.

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57 An obsessive act also loses meaning by becoming so repetitious; the meaning of the action is lost in the repetition as all that matters is the rehearsal.

58 See Kramer 2003, chapter 1, "Interpretive dramaturgy and social drama," pp. 9-26.

Figure 6.1: Schubert's *Die Stadt*

Figure 6.1 continued

16
Ein feuch - ter Wind - zug
pp
19
kräu - - selt die grau - e Was - - ser - bahn; mit
22
trau - rigem Tak - - te ru - - dert der Schif - - fer in meinem
dimin.
25
Kahn.
Die
stark

Figure 6.1 continued

28
Son - ne hebt sich noch ein - mal leuchtend vom Bo - den em - por, und
32
zeigt mir je - ne Stel - le, wo ich das Lieb - ste ver - lor.
ff
decresc.
36
p
pp
38
dimin.

The Paradox of Loss

Nourishing a wound also engages with the theme of loss. A wound is comparable to an open hole – an absence where there used to be a presence. By nourishing this absence, one nourishes loss. Thus, the act of nourishing produces and maintains loss. Paradoxically, loss is only maintained as loss by an excessive and obsessive repetition of actions. Schubert's setting remarkably captures this paradox by playing with the repetition of musical motives that signify the loss of musical meaning. He captures the theme of excess and obsession by structuring the song around two pervasive and perplexing motives – unison or octave C's and a diminished-seventh sonority – and simultaneously captures the sense of containment by setting a tone of musical constraint that dominates most of the song. The song thus creates and fosters conflicting desires; the desire for freedom from convention (motives that express excess and defy functional meaning), the desire for security (musical gestures that denote stability and functionality), and the desire for closure (gestures that emphatically denote the containment of excess).

Schubert's setting is minimalistic. The form is aba'b'a, where 'a' is made up of two distinct motives – octave C's tremolos followed by two articulations of low C (tremolo motive) and an F-sharp diminished-seventh arpeggio and two descending diminished-seventh chords (diminished-seventh motive) – while the contrasting 'b' sections set the first and the third stanzas of the poem in a chordal setting emphatically in C minor. Examining Figure 6.1 in mm. 1-3 (*1), we see the two motives (tremolo and diminished-seventh motives) that dominate the song. The formal structure of the song continuously leads both to and from those two repeated

motives. From the structure and the relationship between these two motives, Schubert's setting captures the sense of obsessive loss that pervades Heine's poem.

The Paradox of C

The note C dominates the entire song: the octave C tremolos appear continuously throughout the 'a' sections and the 'b' sections emphatically articulate C minor. However, the Cs that appear in the tremolo figure in the 'a' section and the appearance of C minor in the 'b' sections differ in their signification. By using an individual note as the basis of the tremolo motive, Schubert's setting detaches the note C from conventional signification; in other words, the presentation of C as an individual note deliberately maintains ambiguity. As an individual note, C paradoxically signifies both an endless number of possibilities and nothing at all.[59]

Schubert continuously refrains from according C in the tremolo motive any sort of stability or tonal direction. By first presenting the octave C in a tremolo, Schubert creates instability – as Richard Kramer puts it, "the tremolos seem virtually to shake C loose" (1994:129-30). The diminished-seventh motive, which always appears with the tremolo motive in the 'a' sections, does not clarify the tonal ambiguity of C; in fact, it only obscures it. The diminished-seventh chord is tonally ambiguous – it gestures toward several different keys, including C major/minor, E minor, and G major/minor.[60] The only key from this list of possibilities that occurs,

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59 For example, in a tonal framework, the note C by itself can potentially signify many potential scales or keys. However, when presented without any tonal context (or an ambiguous tonal context) it cannot signify anything besides itself.

60 See Richard Kramer's discussion of *Die Stadt* in *Distant Cycles* (1994:129-32). He suggests that the diminished-seventh chord gestures toward E minor or C major.

however, is C minor, which appears in the 'b' sections (although the diminished-seventh motive does not appear anywhere except the 'a' sections). The F-sharp diminished-seventh sonority leads only indirectly to the key of C through an imagined G major chord. However, neither the G major and the C major or minor triads appear, leaving only the individual note C in the form of the tremolo motive, which does not function as a resolution figure.[61] The octave C tremolo motive, then, is not necessarily affiliated or directly related with C major or minor; in fact, it seems to be more closely linked with the diminished-seventh chord, in which C functions as the fifth.

The ambiguity of C in the 'a' sections differs fundamentally from the 'b' sections where C minor is articulated almost desperately, thereby linking C directly with C minor. The vocal melody circles around C (particularly in the third strophe), contributing to the obsessive articulation of C. (The harmony consists mainly of tonic and subdominant chords; therefore, C is almost constantly sounded.) While the predominance of C in the C minor sections suggests that the ambiguity of the tremolo motive has been resolved, the drastic change in presentation between the 'a' and 'b' sections suggests otherwise. The texture and rhythm change dramatically, and the change in context make it difficult to relate the two presentations of C together. The tremolo figure does not appear in the 'b' sections, which further differentiates the tremolo motive and C minor. Furthermore, the final C minor chord in both 'b'

61 While we might say that the G major chord was simply omitted, leaving only the resolution, that explanation is unsatisfactory as well. The note C is implicated in the diminished-seventh chord; furthermore, the tremolo motive remains constant throughout the section. Keeping the tremolo motive constant regardless of the diminished-seventh chord suggests that its role does not change; in other words, the note C in the tremolo motive does not become a resolution figure because it does not indicate any change between its role as a fifth in a chord and its identity as an independent motive.

sections fragments into the tremolo motive, suggesting that the note C cannot be contained completely within the key of C minor. In fact, as the C minor triad fragments into the tremolo motive, the note C loses (even renounces) any possible signification as the tonic of C minor. Thus, C resists and slips through signification, and ultimately signifies the loss of meaning.

The Depiction of Obsession

The other important motive in the song – the diminished-seventh motive – also signifies loss, although it achieves this signification through different means. Both Lawrence Kramer and Richard Kramer declare that the diminished-seventh chord is functionless and does not occupy a grammatical position in the song.[62] As mentioned above, the diminished-seventh chord does not interact functionally with C minor, the only tonality proclaimed in the song; therefore, if the chord has no tonal function, perhaps its significance lies solely as a literary idea. Joseph Kerman asserts that the diminished-seventh arpeggio is an illustration of the wind that crinkles the water (1996:53). Granted, his reading receives support from the second strophe, in which the description of the wind occurs and the setting is dominated by the arpeggio. However, I remain unconvinced that the chill wind is the only image represented by the arpeggiation. There are numerous images in the poem that find representation in the diminished-seventh chord and arpeggio: the fog, the apparition of the city, the

62 Richard Kramer states, "... the diminished seventh that frames the music of *Die Stadt* feeds directly and literally into its middle strophe, which is haunted by that harmony and by no other. The chord has no grammatical position, no ostensible context"(1994:129-30). Similarly, Lawrence Kramer asserts that the 'a' section "creates an impressionistic haze by obsessively arpeggiating a functionless diminished-seventh chord. A nominally tonic pedal point pulses along underneath, but its effect is to cloud the sonority, not to clarify the harmony" (1996: 207).

breeze, the rowing of the boat, the waves of the water, the sun lifting, et cetera. The diminished-seventh motive is literally over-signified; like the note C, it can potentially signify many things at once.

The excessive repetition of the diminished-seventh motive, however, transforms the motive from something over-signified into something that signifies loss. The diminished-seventh motive, which appears only in the 'a' sections, is repeated seventeen times throughout the song. Through repetition the motive pervades the song, becoming a structural force; in other words, it becomes the foundation upon which the speaker's world is constructed. Furthermore, by participating in the frame of the song (appearing in the 'a' sections that begin and end the song), Schubert's setting suggests that this motive has appeared – and will appear – indefinitely. The diminished-seventh motive thus no longer signifies (a) poetic image(s); instead, it comes to signify obsession through compulsive repetition.

As he does for the tremolo motive, Schubert denies the diminished-seventh motive meaning. It has no tonal or grammatical function, and through compulsive repetition, it loses its potential to signify an image – at most, it can signify the obsession with an image. As obsession itself signifies a loss of reason and rationality, the diminished-seventh chord also comes to signify this loss of reason. By extension (and paradoxically), the diminished-seventh chord also signifies excess. Musical events become excessive when they lose contact with functional, structural or contextual meaning. The tremolo motive and the diminished-seventh motive effectively become detached from normative and diatonic conventions, thereby expressing a desire for freedom from convention, and simultaneously creating the

desire for closure and a return to stability.

While in Heine's poem, the speaker seems to be overcome with grief over his loss, in Schubert's setting, that grief becomes transformed into something obsessive and excessive. Interestingly, according to Showalter, in the nineteenth century "the growing 'science' of psychiatry came to differentiate radically between explanations for unreason in men (which ranged from grief or guilt to congenital defectiveness) and the cause (singular) of madness women, namely, female sexual excess" (McClary 2002:84). The speaker's unreason, as presented in Schubert's setting, can no longer be signified by grief; instead, his unreason is actually characterized by excess.[63]

Framing Paradox

In depictions of madness in opera, McClary asserts that the demonstrations of feminine excess must be presented within a normative frame in order to prevent contagion: "The frame of masculine rationality is constantly visible to guard against the male-constructed (or framed) image of the madwoman. It is apparently only within the security of that double frame that feminine madness can be presented for public delectation" (2002:85). She also mentions how agencies of the newly consolidating modern state would exhibit deviancy "largely as a means of persuading the public to embrace restrictive legal and behavioral codes – codes ostensibly designed to protect individuals from their own potentially fatal excesses" (2002:83).

63 Showalter's assertion that madness in men and women was perceived to stem from different causes raises some questions about this poetic persona and the song's depiction of the persona. Although the speaker's irrationality is caused by grief and not 'female sexual excess,' his grief manifests itself excessively. Is the speaker then represented as feminine if his irrationality becomes excessive? What does this mean for the understanding of excess? Does the depiction of excess for male persona's differ from that of a female persona?

Schubert similarly presents a normative frame, yet the frame he presents fails to contain or provide any closure for the musical excesses presented in the 'a' sections. The C minor sections attempt to contain the note C from the tremolo motive (and partially, the diminished-seventh motive) within the C minor sphere. According to Lawrence Kramer, "The b sections answer this ambiguity with rigidity: they confine themselves to rudimentary tonic, dominant, and subdominant harmonies, as if to intimate that anything more would risk a tonal collapse" (1996: 207). Therefore, the C minor section attempts to fulfill a desire for security and stability in convention. However, there are striking dissonances between the vocal melody and the piano accompaniment which create tension and constraint, suggesting that the frame does not successfully contain the excesses. While in the first strophe the vocal and piano rhythm match one another, by examining Figure 6.1 in m. 8 (*2), we see a striking dissonance created by the A-flat appoggiatura in the voice over the G major chord in the piano. Looking at figure 6.1 in mm. 29-35 (*3), we see the development of dissonant resistance between the voice and the piano. By the third strophe, the piano and vocal rhythms articulate contrasting rhythms on two occasions (mm. 29 and 33). The voice also articulates resistance against the constraining C minor frame: the first instance occurs in m. 29 (A-flat in the voice against the piano's G major triad), the second in m. 32 as the voice and piano articulate a Neapolitan sixth chord, and the third in m. 34 as the voice moves up to the high G. While in the last two instances there is no dissonance between voice and piano, they are striking moments of tension and intensity. In mm. 32-35, the voice remains mainly centered (or, perhaps contained) on C, except for those two moments when the voice escapes its restricted

range. Furthermore, those moments are highlighted as exceptional by the dramatic change in dynamics; while third strophe rises dramatically to *forte*, the dynamics rise even further in mm. 32 and 34.

The C minor frame erected in the first and third strophes fails, however, not only because there is continual resistance to it, but also because it disintegrates each time into the tremolo motive. I argued above that the C minor sections do not successfully capture the note C (from the tremolo motive) into the C minor frame. It is now apparent that C minor is even less stable than previously thought, and that its inability to contain the tremolo motive derives as much from the slippery nature of the motive as from C minor's own inherent instabilities. Richard Kramer claims that the stability of C minor is deceptive, because it is *too stable*. He states:

> The deceptive stability of the town is seen from the bottomless water, in a boat as nearly rudderless as the diminished seventh that enshrouds it. The third strophe probes the irony. When the sun illuminates the town, to the poisoned lover it illuminates his barren inner world. The stability of the town is false, just as the C minor associated with it is rendered unstable by the prolonged diminished seventh the implied resolutions of which are not answered in the song itself and could not be answered logically without some playing out of C *major*. (1994:130)

C minor therefore not only fails to contain the note C presented in the tremolo motive, but it also fails to fulfill the desire for a rational and stable conventional frame. Like the tremolo motive and the diminished-seventh motive, C minor also loses the ability to signify meaning.

In fact, the 'a' sections end up functioning more successfully as a frame; yet, it is paradoxically a frame of excess surrounding containment, which, in turn surrounds excess. The centre of the song, the second strophe, further illustrates this paradox.

The diminished-seventh motive and the tremolo motive dominate the entire strophe. The voice becomes pulled into the diminished-seventh motive as it articulates a falling diminished-seventh chord – a falling diminished-seventh chord that begins with C and ends on the lower octave (each note in the falling diminished-seventh chord is marked on Figure 6.1 with θ). The octave C's are revealed as a frame: a frame, however, that contains only the marker of excess expressed by the diminished-seventh chord. Thus, the containment fails immediately, as it is always-already breached by excess. The tremolo motive and the diminished-seventh motive engage one another in an endless cyclical chase: the diminished-seventh motive breaks forth from the tremolo motive, only to be briefly re-contained again. Schubert illustrates this relationship by setting the diminished-seventh arpeggio against the tremolo motive in a 9 against 8 rhythm (the arpeggio does not easily fit within the tremolo motive), then having the diminished-seventh chord slip down two octaves over the next two beats to meet the tremolo motive in its own octave.[64]

Conclusion

"The music everywhere bears the mark of a subject whose journey leaves him no place to go. It has been scored by a subject who has no center but his sexual wound, the pain of which he cannot or will not resolve" (Kramer 2003:40). At the centre of the song, Schubert also reveals a wound that will not heal – an endless cyclical pattern of containment, slippage, and re-containment of musical motives that

64 In the end, the note C is revealed as similar to C minor, in that they both fail to provide containment. However, C minor maintains its deceptive stability, while the tremolo figure reveals its instabilities immediately.

only signify loss. Schubert's setting thus captures the essence of obsession, as obsession is an excessive act that refuses closure, while paradoxically being contained in a self-defeating cycle. The object of obsession becomes meaningless – all that matters is the obsessive act. Similarly, the tremolo and the diminished-seventh motive are stripped of meaning – all that matters is their continual repetition. The cycle of containment, rupture, and re-containment pervades all levels of Schubert's setting, from the tremolo motive to the form of the song. There is no cathartic release in the song, which would potentially release the cycle; instead, the song closes – without closure – with the endless cyclical chase of the tremolo motive and the diminished-seventh motive, and the song finishes as close as it can to a fade-out. The desire for freedom from containment within a conventional norm prevails, although with extremely unsettling results.

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